

Saturday 15 April 2017

# Amateur Photographer



TESTED

## Sony Alpha 99 II

Great spec – 42MP, 323-point AF, 12fps – but **does it beat** its rivals?

Passionate about photography since 1884

# Salgado

The world's greatest living photographer talks about his life and work



## Spring blooms

The 10 commandments for your best ever photos of **wildflowers**

## Fuji 23mm f/2

Tested: Fuji's budget 35mm equivalent **X-series** lens

## Surrealscapes

Infrared landscapes like you've never seen before – why not give it a try?

**Video supports** The options for steadying your camera for video shoots



Winner of the TIPA Award

# ‘Best Photo Lab Worldwide’

Selected by the Editors of 28 International Photography Magazines



YOUR PHOTO IN  
A GALLERY FRAME

from **£59.90**

Stephanie Kloss, from LUMAS.CO.UK

## Transform your sublime memories into works of art. With gallery-quality prints from WhiteWall.

Your photographs in large-format prints, mounted under acrylic, or framed.  
Crafted by photo enthusiasts who achieved 90 industry awards & Editors' picks.  
Upload and design custom photo art – even from your smartphone.

[WhiteWall.co.uk](https://www.whitewall.co.uk)

 **WHITE WALL**



## In this issue

### 12 10 spring flower photography commandments

Expert Ross Hoddinott shares his top tips for creating fabulous flower images at this special time of the year

### 20 Salgado speaks

AP spent some time with Sebastião Salgado – one of the world's greatest living photographers

### 26 On the same wavelength

Create some amazing effects with infrared photography. Pedro Fernández Aguado's images will inspire you

### 30 Steady on!

Steve Fairclough has lots of useful tips for keeping your camera steady when shooting video

### 32 Reader portfolio

We showcase Dawn Cotterrell and her flora and fauna images

### 37 Fujinon XF 23mm f/2 R WR

Michael Topham tests the smaller and lighter version of the XF 23mm f/1.4 R

### 40 Sony Alpha 99 II

The newest A-mount camera in Sony's range is given a serious workout by Angela Nicholson

## Regulars

3 7 days

11 Inbox

34 Accessories

47 Technical Support

66 Final Analysis



Of the hundreds of thousands of images that we photographers will take during our lives, most of us would be deliriously happy if just one of them achieved global iconic status. So to achieve this time and time again over a period of decades seems a little, well... greedy. But then we can't begrudge Sebastião Salgado his success. He is, after all, a man who, combines

a degree in economics with an extraordinary artistic sensibility and a great empathy with the underdog – a combination that has made him one of the world's greatest photojournalists.

AP's Deputy Editor Geoff Harris and I were privileged to see Salgado on his recent flying visit to The Photography Show. Whether or not you're familiar with his work I hope you enjoy this week's special feature.

**Nigel Atherton, Editor**

JOIN US  
ONLINE

**Amateur  
Photographer**

amateurphotographer.  
co.uk



Facebook.com/Amateur.  
photographer.magazine



flickr.com/groups/  
amateurphotographer



@AP\_Magazine



amateurphotographer  
magazine

## ONLINE PICTURE OF THE WEEK



© ROSS NICHOLSON

## Vik, The Eternal Beauty

by Ross Nicholson

Canon EOS 5D Mark II, 24-70mm, 1/80sec at f/4.5, ISO 100

'I was shooting some long-exposure images at the black sand beach in Vik in Iceland last December while on holiday with my wife and son,' says Ross of this shot uploaded to our website gallery. 'But every once in a while I'd try and grab some souvenir shots. This was one of those shots. I got absolutely soaked

to get this image as the power of the sea was so incredibly strong. A massive wave crept up on me, even though I was at a safe distance and had waterproof clothes on.

'The location's eternal beauty means it is a very popular area. It draws people to it and is filled with the sounds of clicking cameras.'

**PermaJet**  
PROFESSIONAL INKJET MEDIA

**Win!** Each week we choose our favourite picture on Facebook, Instagram, Flickr, Twitter or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper\*. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit [www.permajet.com](http://www.permajet.com) to learn more.

IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

## Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

**Email** Email a selection of low-res images (up to 5MB of attachments in total) to [appicturedesk@timeinc.com](mailto:appicturedesk@timeinc.com).

**CD/DVD** Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 49.

**Via our online communities** Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

**Transparencies/prints** Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 49.



## NEWS ROUND-UP

The week in brief, edited by Liam Clifford

### Canon celebrates 14-year industry lead

Canon is celebrating its 14th consecutive year as holder of the highest global market share in the interchangeable-lens sector. It first took the top spot in 2003. This month, Canon is set to release three more additions to its EOS System line: the EOS 77D, EOS 800D DSLRs and the mirrorless EOS M6.



### Fujifilm Instax Mini 9

Fujifilm has unveiled the latest in its Instax Mini series. The new camera includes a selfie mirror and close-up lens, automatic exposure and aperture settings, as well as a new high-key mode. The Instax Mini 9 will be on sale from May for £77.99 in a range of five colours.

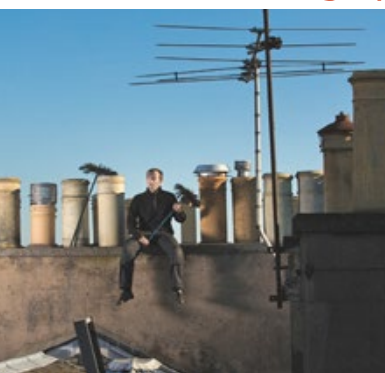


### New 100mm-square glass filters from B+W

B+W has launched a range of new square glass ND filters, featuring 2, 3, 6 and 10-stop options. The 802 – 810 filters are built to fit perfectly with the push-in square filter systems already available on the market. Prices start at £129.95. Visit [www.manfrotto.co.uk/bwfilters](http://www.manfrotto.co.uk/bwfilters).



### Business Photographer of the Year



James Glossop, a Scotland-based photographer for *The Times*, has retained his UK Business Photographer of the Year crown at UK Picture Editors' Guild Awards. The award recognises photography from the worlds of news, royalty, sport and business. Glossop landed the £500 prize with a portfolio featuring chimney sweeps, boat builders, engineers and blacksmiths.

### Operation Camera

The British Army is including members of the public in its annual photographic competition for the first time. 'Operation Camera' is a new category, inviting anyone to enter high-quality shots that feature the army. Closing date for entries is 27 September 2017. Visit [www.army.mod.uk/photocomp](http://www.army.mod.uk/photocomp).



© STAN NESBY

## GET UP & GO

### BRECON BEACONS



### Photo walk

This will be an informal photo walk with Peter Douglas-Jones, a member of the RPS landscape group who knows the area well. It will be a strenuous walk with stops for taking photographs. Good boots and wet-weather gear will be needed, as the conditions are likely to be muddy, long and steep.

22 April, [www.rps.org/events](http://www.rps.org/events)

### MANCHESTER



© DAVID NIGHTINGALE

### Street Photography: An introduction

This workshop will guide you through the fundamentals of street photography, from dealing with strangers to creating a visual narrative. Photographer David Nightingale, and guest speakers, will guide you through techniques to give you the confidence to start shooting.

22 April, [www.redeye.org.uk](http://www.redeye.org.uk)



# BIG picture

**Windswept arctic scene takes OPOTY top prize**

◀ If you were present at the Photography Show at Birmingham's NEC last month, you may have seen Norwegian photographer Stian Nesoy announced as the winner of this year's Outdoor Photographer of the Year. As a prize, Stian will be heading off on a once-in-a-lifetime adventure on a photography assignment to cover the Fjällräven Polar dog sled expedition.

'After days of frigid snowstorms, a break in the weather revealed an otherworldly landscape near these hunters' cabins,' says Stian of his winning image. 'The little footprints were left behind by a lone arctic fox. After scouting this frozen scene before sunrise, I discovered a spot with a snowdrift leading into the light. The placement of the hill to the left and the tracks made for a balanced image. I captured the image just before the sun broke the horizon.' [www.opoty.co.uk](http://www.opoty.co.uk)

## Words & numbers

We are making photographs to understand what our lives mean to us

**Ralph Hattersley**

US photographer, 1921-2000

OVER  
227,000

Images entered into the Sony World Photography Awards

SOURCE: SONY



The most interesting things to see, to do and to shoot this week. By Oliver Atwell



### Lightroom workshop

This workshop, from workshop and holiday company Light and Land, is ideal for beginners in Adobe Lightroom or for those who have got into bad habits! You will be working on your own images, or sample images if you prefer, in a small group with plenty of guidance from tutor Adrian Beasley.

26 April, [www.lightandland.co.uk](http://www.lightandland.co.uk)



© MARGARET MITCHELL

**GLASGOW**

### Scottish photography

Ambit is a new partnership between Street Level Photoworks and Stills, public venues dedicated to photography. The exhibition will be presented across both venues, and embraces current trends and innovative talent from the Scottish art-photography sector.

Until 18 June

[www.streetlevelphotoworks.org](http://www.streetlevelphotoworks.org)



© PAUL HARRIES

**LONDON**

### Access All Areas

Access All Areas: Photographs by Paul Harries is an exhibition showcasing an iconic collection of rock legends taken over a jam-packed two decades of music photography. Proud Camden will explore Harries' diverse portfolio of such music giants as Nirvana, Slash, Metallica, Slipknot, and Muse.

Until 23 April, [www.proudonline.co.uk](http://www.proudonline.co.uk)



Zeiss's Batis lens line-up now includes four focal lengths: 18mm f/2.8, 25mm f/2, 85mm f/1.8, and 135mm f/2.8



# Zeiss unleashes the Batis 135mm f/2.8

ZEISS has officially announced the addition of a new telephoto lens for portraiture, the Zeiss Batis 135mm f/2.8. Built for use with Sony's range of full-frame mirrorless cameras, the new optic marks the first time an autofocus 135mm focal length lens has been released in E-mount for Sony's Alpha 7-system cameras. With a minimum focus distance of 0.87m, it features an aperture range of f/2.8-22.

As with the other lenses in the Batis lens family, the 135mm f/2.8 features full autofocus, supported by a built-in optical stabilisation system to counteract the shaking that long focal-length lenses often suffer from. On the inside, 14 lens elements are arranged in 11 groups, and Zeiss says that it has employed special glass types in its optical construction, in order to rule out as many kinds of image imperfections as possible. According to its own testing, the new lens gives little in the way of chromatic aberration.

Alongside autofocus, the 135mm also inherits its siblings' OLED display for quick and easy visualisation of focus distance and depth of field, rather than just printing markings on the barrel, and

updates this display in real time. The OLED should also prove particularly handy when shooting in low light or at night, rather than having to peer at the lens's exterior in the dark.

In terms of exterior build quality, its metal housing should provide a tough design and a premium feel, and dust- and dirt-shielding should go some way to protect the lens when shooting in inclement weather. At 614g, Zeiss seems to be trying to keep the lens as compact and user-friendly as it is able, despite its rather long focal

length. It seems that Zeiss intends to aim the new lens squarely at portrait, wedding and event photographers, highlighting the pleasing bokeh that its long focal length lenses should provide.

Product manager of Zeiss Camera Lenses, Dr Michael Pollmann, says: 'The bokeh works very well indeed, and the optical design – an Apo Sonnar – ensures outstanding images time and again.'

The Zeiss Batis 135mm f/2.8 will be available from specialist dealers from May, for £1,749.99.



The Zeiss Batis 135mm f/2.8 will be available from specialist dealers from May, for £1,749.99



## ExoLens Case for iPhone 7

THERE is welcome news for fans of ExoLens's products for the Apple iPhone 7, as ExoLens has unveiled a new protective phone case that allows third-party accessory lenses to be attached at any time.

The ExoLens range features three external lenses – wideangle, telephoto and macro-zoom, all with optics from Zeiss – that can be attached to an iPhone for improved smartphone photography. Previously this involved mounting the lenses on one of several brackets, that offered no protection to the phone itself.

Photographers wishing to shoot with one of the three lenses only have to screw their accessory into the integrated thread on the protective case.

The ExoLens case for the iPhone 7 is out this month, with the iPhone 7 Plus version to follow later. Visit [www.exolens.com/shop](http://www.exolens.com/shop).



Subscribe to  
**Amateur  
Photographer**

**SAVE  
35%\***

Visit [amateurphotographer.subs.co.uk/11YU](http://amateurphotographer.subs.co.uk/11YU)

\* when you pay by UK Direct Debit





Dawn Woolley's winning selfie shot

# Winners of the #SaatchiSelfie competition

 DAWN Woolley from Cambridge has been named the overall winner of the #SaatchiSelfie creative self-portrait competition, organised by the Saatchi Gallery and smartphone manufacturer Huawei, with her image titled 'The Substitute (holiday)'. Her winning shot, above, was selected from more than 14,000 entries by the panel of judges, who ran

the competition in support of the newly opened From Selfie to Self-Expression exhibition at the gallery, which examines the history of the selfie – from the Old Masters to the present day – and where creativity might take it in the future. The show also explores the future role of the now ever-present smartphone in art and self-expression. Woolley's winning




Sarah Carpenter's 'Torn' – on the competition's shortlist

self-portrait will be printed and shown at the gallery until 30 May, alongside the other nine shortlisted entries. A digital wall will also show all 14,000 submissions to the contest.

As winner, Woolley receives an all-expenses-paid trip to join a Leica ambassador on an international photo assignment. The other nine artists will receive a Huawei P10 smartphone for their achievements.

Nigel Hurst, Saatchi Gallery's CEO, says: 'The range, diversity and creative flair of 14,000 entries exceeded all our hopes and expectations, so it was difficult to choose ten to shortlist, let alone an overall winner. We hope that the competition has encouraged anyone with a smartphone to realise its potential as an artistic tool, and inspire them to document their daily lives with even more creative vigour.'

## Dylan photographer Don Hunstein dies

 DON Hunstein, a prolific photographer of American musicians in the 1950s, 60s and 70s, has died aged 88 in Manhattan, New York. Often overlooked because of the content of his photographs, he is best known for shooting the image that was to become one of Bob Dylan's most recognisable album covers (right) *The Freewheelin' Bob Dylan*. Working for many years as a staff photographer for

Columbia Records until they closed their in-house photography studio in 1986, Hunstein spent his days photographing stars



Hunstein is best remembered for this classic Dylan cover

such as Aretha Franklin, Barbra Streisand, Billie Holiday and Miles Davis, both in the studio and in performance.

As such, he was present at a host of musical moments that would go on to become famous images in their own right, including Bob Dylan practising in front of rows of empty seats in New York's Carnegie Hall.

He is survived by his wife, a son and daughter, and three grandchildren.

## New Books

The latest and best books from the world of photography. By Oliver Atwell



### Tulip

by Celine Marchbank, Dewi Lewis, £35, 152 pages, hardback, ISBN 978-1-907893-87-2



IN 2009, Sue Miles was diagnosed with lung cancer and a brain tumour. In an attempt to come to terms with news of such magnitude, her daughter Celine began to document her mother through the minutiae of her life. Recently we saw Nancy Borowick's project about her parents' diagnosis in *The Family Imprint*. Where Borowick's story was told through grand black & white images, Marchbank takes a more poetic and tender approach. Each image focuses on the smallest details – cushions, the washing up, raindrops, light pouring through a window and, most importantly, flowers, a recurring symbol throughout. These delicate images are interspersed with portraits of Sue as she moves through the stages of her illness. What Marchbank has achieved here is extraordinary. There is nothing heavy-handed about *Tulip*. It's a quiet meditation on a woman's life and the ways in which we live our lives through the smallest of details. Ultimately, despite the subject, it's an uplifting approach to a subject many of us would prefer to shy away from. ★★★★★

### SIR

by Mario Testino, Taschen, £49.99, 500 pages, hardback, ISBN 978-3836553728



WHILE much of the focus in fashion photography may be on the female form, this lush tome from Taschen points its eye towards the 'allure of men' as captured by photographer Mario Testino. Testino's camera takes us on a tour of masculinity in all its forms, from the macho to the fey. Testino is a photographer synonymous with glossy high fashion, so it's interesting to see a lot of the images are notable for their sensitive approach to the subject. What becomes clear is that the notion of masculinity, much as it is with femininity, is nothing more than a label that in recent years has come to mean several different things, both complimentary and contradictory. Testino's work is a clear demonstration of this. It's easy to write off his work as superficial, but scratch beneath the surface and you may just be surprised. ★★★★★

For the latest news visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)





# Join the Club

## York Camera Club

Tadcaster Road, York

This week we focus on a club at the heart of Yorkshire



each year instead of competing for its own sake and have three running at the moment. One of these projects is to document the refurbishment of York Mansion House, which opened in 1732, as it undergoes a process of being restored to its former Georgian glory.

### What about national photographic society distinctions?

One of our members is a Fellow of the Royal Photographic Society (FRPS) and another has a credit from the Photographic Alliance of Great Britain (CPAGB). Several others have photography A levels, NVQs or degrees in related subjects.

### What are the most popular photographic genres among your members?

Our most popular genres are landscapes – as Yorkshire has lots of them – alongside architecture and macro. We have two members who run a wildlife reserve, which offers plenty of scope!

### How old are your members?

Young enough to hold and operate even the most complex digital cameras! Half our membership is of working age and the other half are either not in conventional employment or are retired – our youngest member is 21. Nearly half our membership is female, so we don't get too geeky about photography.

### Tell us a funny story about the club

A newcomer came into the hall asking if this is where the camera club met. He was made welcome and sat down, looking slightly perplexed. He then asked how many guest ales we had on that night, so we were able to redirect him to the pub opposite to avoid confusion between CAMRA and camera!

### What are the club's goals for the future?

We have five goals to which we work: to be inclusive, to instruct others, to promote social and intellectual welfare, to promote photography in the community and to co-operate with others. We want to continue working hard to satisfy all these goals into the future – and to grow.

### When was the club founded?

We started out in 1952 and are affiliated to the Yorkshire Photographic Union (YPU). Last year, we joined other clubs established at the same time to show each other's work through an initiative called 'When I'm 64'. We held our own!

### What does your club offer new members?

We have a 'try before you join' policy. Our visitor fee is £3 a night but the first meeting is free and any subsequent visitor fees are deducted from the membership cost if they join. We also hold a monthly tutorial night, which attracts visitors and beginners. As well as the published programme, we run excursions on the Wolds, Moors and Dales over the summer.

### Describe a typical club meeting

We meet for two hours on Thursdays from September to April in a new community facility in York that has great facilities. Our programme covers all aspects of photography and there is always a break for refreshments, which are free. We hold socials as well as talks and meet opposite a CAMRA-listed pub.

### Do you invite guest speakers?

Guest speakers are an important part of our syllabus, covering topics from the A (astrophotography) to Z (zoology) of photographic interests. We aim for at least one and often two guests each month, alongside our regular tutorial and competition nights.

### Has the club, or individual members, ever won any big competitions?

Two of our members with photographic distinctions have had images accepted for YPU and Photographic Alliance of Great Britain (PAGB) competitions. We support a number of local photographic projects

## Club essentials

**Meets** On Thursdays at 7.30pm, from the first week in September to the last week in April in St Edward's Community Hall, Tadcaster Road, York, YO24 1QG.

**Membership** £43, with a reduction to £15 for under-18s and students, and anyone joining from January gets 50% off. Visitors are welcome at a charge of £3 per meeting.

**Contact** [secretary@yorkcameraclub.co.uk](mailto:secretary@yorkcameraclub.co.uk)

**Website** [www.yorkcameraclub.co.uk](http://www.yorkcameraclub.co.uk)



Pay nothing until 2017 on most Sigma lenses



## 35mm f1.4 DG HSM Art

Improve your photography with this super fast 35mm f1.4 Art lens - ideal for low light, artistic expression and bokeh effect

Our Price **£649.00** or pay £17.72 per month

### SUPER ZOOM

18-300mm F3.5-6.3 DC MACRO OS HSM

Zoom-macro for enhanced macro photography



Our Price **£369.00**  
or pay £9.53 per month

### PORTRAIT PHOTOGRAPHY

**NEW** 85mm f1.4 DG HSM Art Lens

With all the resolving power for 50-megapixel or higher cameras, this is the ultimate lens for portraits and more.



PRE  
ORDER  
TODAY

Our Price **£999.00**  
or pay £27.28 per month

### MACRO PHOTOGRAPHY

105mm f2.8 EX DG OS HSM

Delivers superb, distortion-free images throughout its broad focus range.



Our Price **£329.00**  
or pay £8.98 per month

**DP**  
*Quattro*  
Reinvention of the Camera



*Stunning image quality with Foveon X3 Direct Image Sensor*

DP0 Quattro (Ultra-wide) .... **£749.00** - £20.45 p/m  
DP1 Quattro (Wide) .... **£749.00** - £20.45 p/m  
DP2 Quattro (Standard) .... **£749.00** - £20.45 p/m  
DP3 Quattro (Mid-tele) .... **£749.00** - £20.45 p/m



**FLASH**  
EF-610 DG Super **£169.00**  
EF-610 DG ST **£109.00**

Features a powerful Guide Number of 61 designed to work with the latest TTL auto exposure systems of all popular digital and film SLR cameras.

### HIGH PERFORMANCE

50mm F1.4 DG HSM Art Lens

A high performance, large diameter lens that has been further developed to satisfy photographers demands for superb image quality.



Our Price **£599.00**  
or pay £16.35 per month

### WILDLIFE & SPORTS PHOTOGRAPHY

150-600mm f/5-6.3 DG OS HSM C

A lightweight hyper-telephoto zoom lens featuring high usability and outstanding optical performance. The latest fine lens in our Contemporary line.



Our Price **£799.00**  
or pay £21.82 per month

150-600mm f/5-6.3 DG OS HSM S

Covering every essence. Portable, durable and of a high-standard - A Masterpiece of hyper-telephoto zoom lens.



Our Price **£1429.00**  
or pay £39.02 per month

Buy Now Pay Later and Interest Free are finance products provided by V12 Retail Finance. Any advertised finance products are always subject to age, status and terms & conditions. For full details of our retail finance options visit [www.cliftoncameras.co.uk/finance1](http://www.cliftoncameras.co.uk/finance1)

Clifton Cameras Ltd is registered in England & Wales 5859660. Registered Office: 28 Parsonage Street, Dursley, GL11 4AA. Clifton Cameras Ltd acts as a credit broker and only offers credit products from Secure Trust Bank PLC trading as V12 Retail Finance. Clifton Cameras Ltd is authorised and regulated by the Financial Conduct Authority. Our registration number is 64436. Credit provided subject to age and status.



[www.cliftoncameras.co.uk](http://www.cliftoncameras.co.uk)

email: [sales@cliftoncameras.co.uk](mailto:sales@cliftoncameras.co.uk)

E&OE Prices correct at time of print but are subject to change

28 Parsonage Street  
Dursley  
Gloucestershire  
GL11 4AA

tel: 01453 548 128

Opening Hours 9:00am - 5:30pm  
Monday - Saturday







## Viewpoint Mike Smith

Missing the perfect shot is always heartbreaking. Take it from Mike Smith who had to learn the hard way

Imagine you are asked to complete a Dutch Tourist Board questionnaire. It is interested in British perceptions of Dutch stereotypes. What would yours be? A wideangle view of a sea of bright-orange tulips in full bloom? How about a vast, flat fen landscape, topped by a brightly painted windmill? Or a view of a coffee shop sandwiched between a souvenir boutique and bookstore? For me, I think bikes. The Dutch are a nation of cyclists and I have vivid images of bikes hammering around the narrow cobbled streets of Amsterdam or on wide, flat cycle paths traversing mile upon mile of polder. What I find amazing are the types of people that cycle – from a six-year-old on their way to school through to a grandfather on a trip to the shops.

So, on my visit to Delft I was always going to get a bike shot. Yes, I would take shots of the Nieuwe Kerk, some Delftware and canals, but always a bike shot. I stood on one of the street corners for about half an hour practising my panning skills, trying to get a group of riders cycling past, background blurred, all in mono. I nailed that one, and with some Dutch tilt to boot. Then on the way back to the station, I spotted a momentary piece of Dutch-bike arcana – a guy was cycling to get his train, ready to leave his bike in the racks. He was obviously off on a trip as he had a bag. Actually, he had a suitcase on wheels that he was towing behind him. What a

great fleeting moment – I didn't hesitate. I lifted my Nikon D700 with an 85mm f/1.8 lens to my eye, I tried to move the spot focus on to him and fumbled trying to press back-button focus before firing. Then he was gone. The 85mm happened to be what was on the camera, and although he was a little small in the frame, it was croppable. I viewed the image on the back of the camera and my heart sank. Not only had I missed focus, but f/1.8. Why f/1.8? The depth of field was so shallow that it couldn't rescue poor focus. He was frustratingly blurry.

Some shots you set up, some shots you wait and prepare for, but others are momentary. You have one shot and need to be ready. Look at your camera now – what lens is on it and how is the camera set up? If you had two seconds to point the camera and press the shutter release, would you get your shot? My Nikon D700 currently has a 35mm f/2 lens attached – it's set to aperture priority, with Auto-ISO and back-button focus (focus point in the centre). And yes, f/8! It means I retain control of the camera and have creative use of focus and aperture, but if I need to fire rapidly, I can. I usually check my camera settings, but now I always leave it in a default set-up. To quote Weegee 'f/8 and be there!'

Mike Smith is a London-based wedding and portrait photographer. Visit [www.focali.co.uk](http://www.focali.co.uk)



A missed opportunity. The blurry shot in question, taken at f/1.8

## In next week's issue

On sale Tuesday 18 April



## Canine candid

How to capture your best friend's best side: pro Andy Biggar reveals his techniques



## Sony World Photo Awards

Once again, amateurs are the true stars of this competition. Here are our picks

### Pentax KP

Full review of this compact-sized yet feature-laden APS-C DSLR

### Sony FE 85mm f/1.8 lens

An affordable, large-aperture AF portrait prime for the Alpha 7 system



# Inbox

Email [amateurphotographer@timeinc.com](mailto:amateurphotographer@timeinc.com) and include your full postal address. Write to Inbox, Amateur Photographer, Time Inc. (UK), Pinehurst 2, Pinehurst Road, Farnborough Business Park, Farnborough, Hants GU14 7BF

## LETTER OF THE WEEK

### Tripod irony

I was amused by the ironic 1 April issue. In the excellent and exhaustive main feature we are told to 'Lose your tripod'. Then, in *Wildlife Watch* the use of a tripod is recommended. Later, in *Lighting the way*, we learn that 'a tripod is essential'. A small tripod is offered as a prize in *Reader Portfolio* and an enthusiastic tripod review is provided in *Testbench*. Then there are all the tripods advertised towards the back of the magazine.

I agree that a tripod can be a burden, and that image stabilisation can be amazingly effective for handheld shots. On the other hand, for landscapes a tripod enables a shot to be set up in a thoughtful way and repeated with different exposures, filters and so on. All well-known stuff for AP readers. I also find that it's good to be able to step away from the tripod-mounted camera a



little during a shoot, so long as there's no risk of a strong gust of wind toppling the whole shebang. So I'll follow all your conflicting advice and keep using careful handheld and tripod-mounted techniques depending on circumstances. Thanks for the entertainment!  
**Phil Davies, Cumbria**

**As you say, it depends on circumstances. Cover lines are by their nature short and attention-grabbing, but the feature didn't suggest for readers to abandon tripod use altogether, as explained in the introduction. It was more about bringing readers up to speed with the latest developments in image stabilisation. There are times a tripod will always be needed and yes, they do help you compose in a more 'mindful' way. Not every photographer will have access to image stabilisation in camera or in their lenses, either**  
**- Geoff Harris, deputy editor**



## Win!

The EVO Plus microSD Card has added memory capacity and multi-device functionality. This UHS-I Speed Class 1 (U1) and Class 10 compatible card is perfect for capturing photos and video recording. [www.samsung.com](http://www.samsung.com)

## SAMSUNG

### Happy relations

Regarding Jon Bentley and his artistic director (Mrs Bentley) (*Viewpoint*, 18 March), I read with delight at how I am not the only husband that 'forgets' to tell the better half that new gear is on its way. I enjoy the look of bewilderment on my wife's face as various packages have appeared and been fiddled with, examined and enthused about until the ultimate questions... How much and what does it do?

My wife is not an avid photographer but we both enjoy a bit of history and often visit old manors and castles. Therefore, through our memberships with English Heritage and The National Trust, she can read about the wonderful things on show, and I can indulge in my photography (with the occasional landscape

request from Mrs G). When we get home, she can fill in the gaps where my eye wandered and settled on an interesting image, and I can show her some of the things that she had missed.

**Stuart Green, Kent**

### Lightroom vs Photoshop

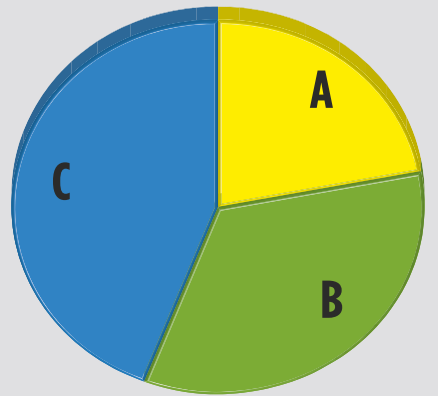
Your survey from 1 April found that 29% of photographers use only Lightroom for editing, while 13% only use Photoshop. I am always interested to read Martin Evening's articles, but note that they invariably start with 'I opened the image in Camera Raw'. Surely his articles would be more relevant to most readers if he used Lightroom more often instead?

I've always used a standalone version of Lightroom but have just subscribed to Adobe CC. I now have access to Camera Raw and

Photoshop, and while Photoshop is necessary for more complex editing, I don't see why anyone would need Camera Raw as it seems much the same as Lightroom, but without the excellent cataloguing. Perhaps you could publish an article explaining the merits of all three?

**Martin Farrer, via email**

**We are increasing Lightroom coverage, as you may have noticed. Adobe Camera Raw is closely integrated with Photoshop proper, which explains its ongoing appeal, but yes, the tools for working on raw files do the same job as the ones in Lightroom. You can get access to both programs as part of the great value Photography package from Adobe Creative Cloud**  
**- Geoff Harris, deputy editor**



### In AP 1 April we asked...

Would you like to see a buyer's guide to film, papers and darkroom chemistry in AP?

#### You answered

A Yes, regularly	22%
B Yes, every so often	34%
C No	44%

#### What you said

'It's nearly 30 years since I last used a darkroom. However, I believe the buyer's guide should be there because *Amateur Photographer* should be a general photography magazine, and not one aimed purely at a specialised market.'

'I suspect those of us who have fully accepted the digital darkroom would prefer a guide that shows where to find genuine printer cartridges and good quality printing paper at reasonable prices.'

'I haven't used film for eight years, but it would still be interesting to see what's happening in the current world of darkrooms and films, as you never know when you might want to revisit it. For example, take a look at the revival of vinyl albums!'

'I am a 100% film user. I stopped subscribing to *Amateur Photographer* some years ago because the magazine reduced its film-related content.'

'From a personal point of view, I'm not sure what extra value a buyer's guide would provide me with. I shoot exclusively using digital and probably wouldn't benefit from the additional information.'

**Join the debate on the AP forum**

### This week we ask...

Which photography magazines do you read?

Vote online [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)





## Ross Hoddinott

Ross is one of the UK's leading outdoor photographers. He is the author of eight books including *Digital Macro* and *Close-up Photography*, and a multi-award winner in Wildlife Photographer of the Year. He has been an ambassador for Nikon and Manfrotto. [www.rosshoddinott.co.uk](http://www.rosshoddinott.co.uk)

# 10 commandments of spring flower photography

**I**t is spring, a time of year synonymous with renewal and fresh growth. The British countryside is looking vibrant and resplendent. Gardens and parks are blossoming with fresh, lime-green foliage, while woodland floors and coastal cliff tops are carpeted with an array of wild flowers. Almost everywhere you look, there are seasonal blooms waiting to be photographed, but you need to act quickly – they won't be looking their

seasonal best for long.

Spring flowers – both wild and cultivated – are elegant, wildly varied, colourful and irresistibly photogenic. Their great accessibility helps to make them a hugely popular subject but knowhow and good technique are essential if you wish to capture truly compelling shots of seasonal blooms. Fortunately, once you've read our guide to spring flower photography, you will be equipped with everything you need to know.

ALL PICTURES © ROSS HODDINOTT





Your image doesn't need to be sharp from front to back, so play around with selective focusing

## 2 Try selective focusing

When you're shooting close up, depth of field is inherently shallow, particularly when combined with a large aperture such as f/2.8 or f/4, but it can also be visually powerful. There is nothing in the rulebook stating you have to capture flowers in their entirety, or make the picture sharp throughout. Tightly composed images taken at higher levels of magnification, or highlighting just a part of a flower, can look striking

or even abstract. Everything either side of your focal point will quickly drift out of focus, appearing soft and diffused in the resulting photo.

This type of selective focusing can direct the viewer's eye quickly and efficiently to your focal point, and look creative and arty. Don't be afraid to experiment with aperture selection in order to achieve the best effect, but focus precisely and carefully because there is little leeway for error when using large f/stops.

shallower zone of focus.

'Gardening' is another option. This is a popular technique among close-up photographers, when you selectively remove distracting debris, twigs and blades of grass by hand, or using scissors or tweezers, to create a more attractive backdrop. Another handy method of producing a flattering background is to introduce an artificial backdrop. For example, positioning a piece of coloured card or material behind your subject that will complement it.

## 1 Don't neglect your background

What you exclude from the frame can be just as important as what you include. A distracting or cluttered background can ruin flower close-ups, so allow plenty of time for your eye to explore what is going on behind your subject before you trigger the shutter.

You might be able to exclude distracting elements by simply altering your shooting position slightly, or reduce their visibility by selecting a larger aperture to create a

Check the background to make sure it doesn't contain any distracting elements

## KIT LIST

### Macro lens ►

All dedicated macros offer a reproduction ratio of 1:1, but opt for a focal length upwards of 100mm. Longer lengths provide a larger camera-to-subject working distance and a narrower field of view – great for shooting flowers.



### ▲ Close-up filters

If your budget doesn't stretch to a macro lens, consider buying an auto extension tube or close-up filter. Close-up filters screw to the front of your lens and work much like a magnifying glass, allowing the lens to focus closer. A +3 or +4 version is ideal.

### Reflector ►

A reflector is a must-have lighting accessory for photographing flowers. It bounces light onto your subject so is useful for relieving dark, ugly shadow areas. A 30cm or 45cm version is fine. The likes of Lastolite produce compact, collapsible versions.



### ▲ Wimberley Plamp

The Wimberley Plamp is a ball-and-socket segmented arm with a clamp at each end. One can grip a tripod leg, while the other can clasp an object such as a reflector. It can also be used to steady windblown flowers but be careful not to damage stems.

### Tripod ►

A tripod will not only provide stability in low light but also give you the opportunity to focus and frame your shots with far greater precision. Opt for a design that can be easily used at low level; for example, a version with a short (or reversible) centre column and with legs that can be splayed wide.







With LED

## What is an LED device?

LED lights provide a constant source of light so, unlike flash, you can regulate and preview their effect before you trigger the shutter. They can be great for creative lighting effects such as backlighting flowers and foliage, or illuminating subjects growing in shade or under a leaf canopy. They do not need syncing with the camera, and most designs allow you to regulate and vary the strength of their light. They really are a handy little accessory for flower photography and come in a wide variety of sizes and designs. Check out the Westcott Ice Light or Manfrotto's range of Lumimuse LED devices.



Without LED

A small LED device can be useful for illuminating subjects growing in the shade

## 3 Try live view focusing

Unlike other natural history subjects, flowers are not about to run or fly away! So take your time, think about the best shooting angle and use a tripod. Using legs gives you the luxury of focusing via live view. This is the most reliable and precise form of focusing when shooting close-ups. With live view activated, use the magnify button to zoom into your point of focus to review critical sharpness. As autofocus can struggle to lock-on to nearby objects and miniature detail, adjust or fine-tune your focusing manually.

Some cameras provide a live preview of depth of field, so as you adjust the f-number, you can see the effect and change. If your camera doesn't do this, just depress the depth of field preview button in conjunction with live view to see the extent of depth of field at any given aperture.



## 4 Check the weather

The weather will play a key role in your flower photography this spring, so keep a good eye on the local forecast. Many wildflowers are tall and delicate, and will be greatly affected by wind movement. It is far easier to focus and frame your shots when your subject isn't being badly blown about, so still days are best for flower photography.

If it is windy (with speeds above 5mph), opt for the shelter of a woodland interior where you will find no shortage of subjects at this time of year. Don't worry if it's overcast – bright, but overcast days can provide lovely low-contrast lighting, well suited to plant life. After rainfall or heavy dew, flowers will sparkle with tiny water droplets, adding scale and interest to your close-ups. Alternatively, add your own water droplets using a gardener's spray or atomiser.

If a clear, sunny morning or evening is forecasted, locate subjects growing in a position where they will be bathed in warm, low light. There is no substitute for great, natural light, and golden-hour sunlight will add atmosphere to your shots this spring.



Tall flowers tend to be blown about by the wind, so shoot them on a still day





Using live view and an articulated LCD will allow you to get down low, and focus more precisely



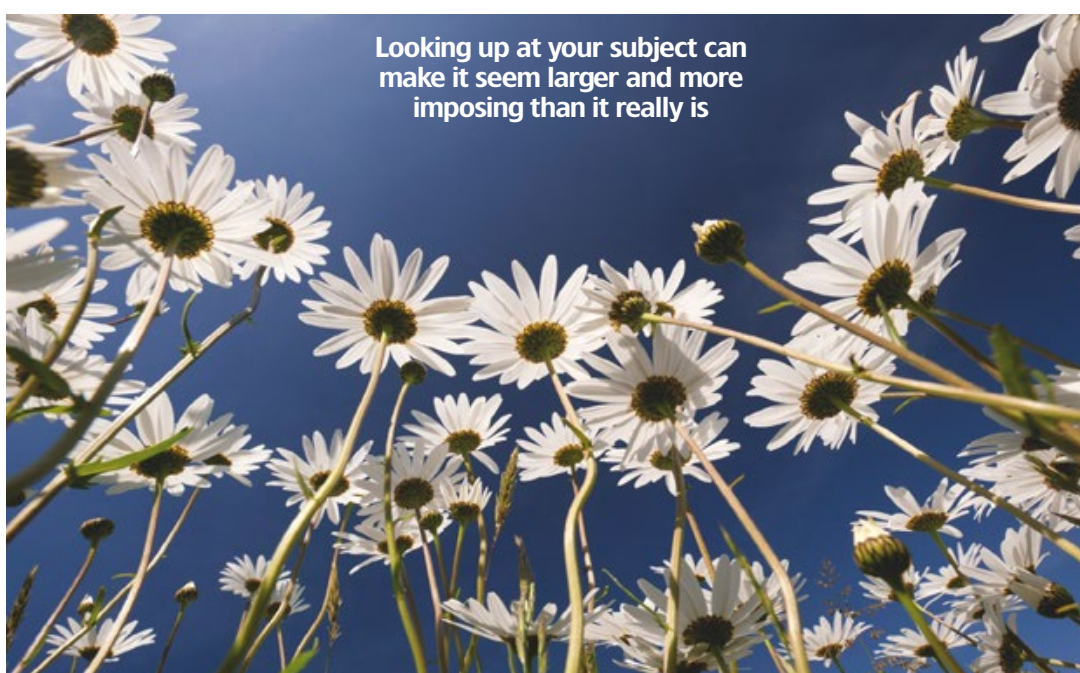
Combining multiple exposures with different points of focus can create dreamy effects

## 6 Shoot a double exposure

You can create dreamy flower close-ups by using your camera's double or multiple exposure facility. A good number of cameras now have this option among their menu settings.

Switch on Multiple Exposure mode and opt for two as the number of shots you wish to merge. With your picture composed and focused, take the first exposure. However, before capturing the subsequent frame, manually defocus the lens. The camera will combine the exposures in-camera to produce one file. By layering in and out of focus frames, you can achieve soft, painterly results – a similar effect to using a soft focus filter. It might not be to everyone's taste, but it can be truly beautiful.

It is best to have the camera fixed on a tripod when shooting multiple exposures, and experiment with the amount you defocus the lens. If your camera doesn't have a multiple exposure facility, then merge the frames together during post-processing instead.



Looking up at your subject can make it seem larger and more imposing than it really is

## 5 A worm's-eye view

Photographing your subject from below, looking upwards, will distort the perspective and give the impression of a larger and more imposing subject. This can be visually effective. If you can identify suitable subjects flowering on a bank or slope, it will make your life easier and more comfortable. Otherwise, focusing and composing your shots can prove awkward at low-level.

A right-angle finder (an L-shaped eyepiece attachment) will help, but the best option is to use a camera with an articulated LCD – a really handy feature for all types of low-level flower photography. A deep blue sky can provide a colourful and suitable backdrop. Consider attaching a polariser to add extra punch to colours.



Monitor your subject closely to gauge when it will be at its best

## 7 Shoot pristine blooms

It is best to photograph fresh blooms that are perfect in appearance. Flowers rarely remain in good condition for long, though, so the window of opportunity can be short.

Therefore, if you wish to photograph a specific type of flower, it is worthwhile monitoring your subject closely by regularly checking on its stage of development. It will be time well invested, since doing so will enable you to coincide your photography precisely with the subject's first flowering and at its pristine best.



Backlighting helps to emphasise the shape and form of your subject

## 8 Beautiful backlighting

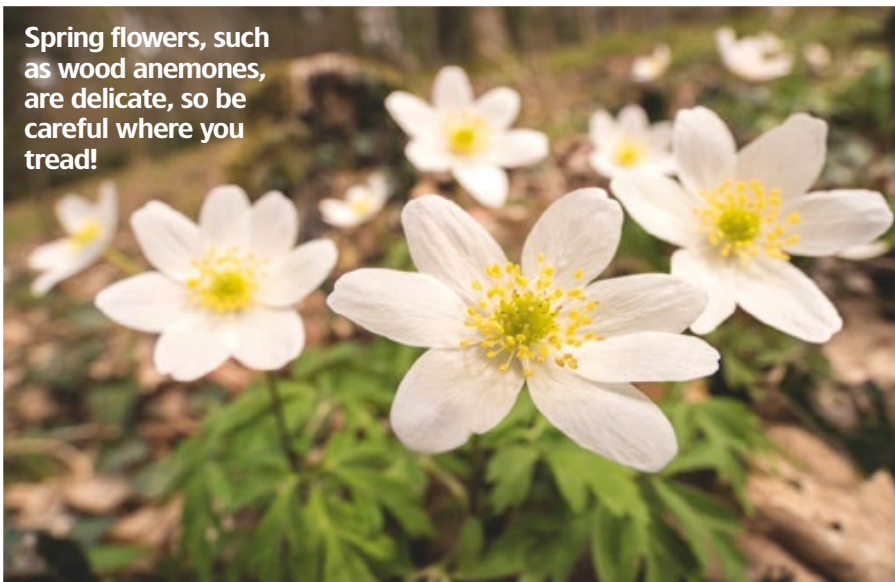
While all types and direction of light can suit spring flowers, backlighting is arguably the most attractive and creative. Sandwiching your subject between your camera and primary light source will help to highlight its shape and form. Flowers, petals and fresh, lime-green foliage look translucent when backlit, while exquisite veining and photogenic detail will be revealed.

It is easiest to backlight subjects when the sun is low in the sky, so try shooting in the warm golden light of early morning and late evening. On overcast days, try holding a small LED device behind your subject to mimic natural backlighting. Backlighting can fool TTL metering into underexposure, so check histograms and apply positive exposure compensation if it is required. Also, attach a lens hood to help prevent lens flare occurring.

## 9 Never damage your subject

When photographing flowers, always be careful not to damage subjects, or other plants growing close by. Never pick wild flowers or break or damage stems. Any 'gardening' should be reserved for debris, twigs, dead leaves and grasses. Be careful not to flatten other flowers when kneeling or lying on the ground to take a photo, and be aware of what's going on around you. Don't trample flowers to get to where you want to be. Photographers are getting a bad reputation for damaging flowers in order to get their shots. The subject's wellbeing must be your priority.

Spring flowers, such as wood anemones, are delicate, so be careful where you tread!



Using a wideangle lens allows you to include your subject in its natural context



## 10 Capture context

It is easy to be so intent on shooting individual flowers and exquisite miniature detail that you forget to take a step back and capture your subject in its proper natural context. Close-up shots tend to look very generic, which is why it is also a good idea to show your subject within its environment when possible.

Switch from your close focusing lens to a wideangle in the region of 17–35mm. Get close and wide to spring blooms. A low shooting angle will often work best, as it provides a natural and intimate perspective. It's a good idea to wear waterproof trousers.

To create a feeling of context, try to include interest in the subject's background; for example, rugged coastline, a building or landmark, a river, a footpath or a bridge. If you wish to capture everything within the frame in focus, select a small aperture in the region of f/11 or f/16 to generate a large depth of field.

## Ross's top tips

- Carry a groundsheet to help prevent you and your kit getting wet or grubby when working at ground level. Alternatively, carry a kneeling pad or wear waterproof trousers to help you keep dry and comfortable.
- Look for subjects growing in a position where you can easily isolate them from their surroundings, and where you can put distance between them and their background. For example, a taller flower extending above all the others around them.
- If subjects are windblown, don't be afraid to increase ISO to generate a shutter speed fast enough to eliminate subject motion. If doing so allows you to capture biting sharp flower close-ups, a slight increase in noise is a small price to pay.
- On windy days consider using a windbreak. You can make a DIY version using clear polythene and garden canes. You can sometimes use your body or even your camera bag to help shelter subjects from the wind.
- Apply the 'Keep It Simple Stupid' (KISS) principle. Don't overcomplicate compositions or try to cram too much into the frame.





**EOS 5D Mark IV**  
AVAILABLE NOW



**FUJIFILM GFX 50S**

THE GAME  
HAS CHANGED

THE NEW  
FUJIFILM GFX 50S  
IS HERE!

**0%**  
FINANCE FOR  
24 MONTHS  
AVAILABLE



**£500**  
TRADE IN  
BONUS  
AVAILABLE

## Help us make history and be part of the first National Photographic Survey!

Help us, with the support of The Photography Show, uncover the latest trends, factors and challenges facing the photographic industry today by heading online to [calphoto.co.uk/NPS](http://calphoto.co.uk/NPS)



**FUJIFILM**

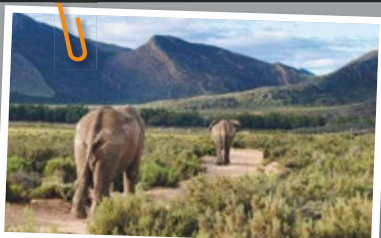


Plus, the chance to **WIN** a Fujifilm X-Pro2 worth over £1,000

Supported by  
**The Photography Show**

Terms & conditions apply, see website for details [calphoto.co.uk/national-photo-terms](http://calphoto.co.uk/national-photo-terms).

You're **invited** to our  
**CAPTURE MORE**  
**OPEN DAYS**



'Capture More' Competition Winning Image: Andy Gregory

In store  
demonstrations  
of the latest  
products

Fantastic  
offers exclusive  
to our  
Open Days

Expert  
advice direct  
from leading  
brands

### LOCATIONS & DATES:

<b>Bristol</b>	Thursday	20th	April
<b>Birmingham</b>	Thursday	27th	April
<b>Manchester</b>	Thursday	4th	May
<b>Glasgow</b>	Wednesday	10th	May
<b>Edinburgh</b>	Thursday	11th	May
<b>Belfast</b>	Thursday	18th	May
<b>London (Dru St.)</b>	Friday 26th & Saturday 27th	May	

All open days 10am-4pm except London (Friday 26th May) which is 10am-5pm.  
Terms & conditions apply - see [calphoto.co.uk/open-days](http://calphoto.co.uk/open-days) for details.



**FREE**  
**SENSOR**  
**CLEANING\***

with donations going to  
Great Ormond Street  
Hospital Children's  
Charity

Registered charity no. 1160024.

**CALUMET**  
PHOTOGRAPHIC

**calumetRental**  
**4 EASY STEPS TO RENTAL**



**£135.00**  
PER DAY\*



**£95.00**  
PER DAY\*



**£65.00**  
PER DAY\*

\*Excludes damage waiver and VAT.

Place your order online at [www.calumetrental.co.uk](http://www.calumetrental.co.uk) or phone **0333 033 5000**



### NATIONWIDE STORES

Visit us in store at any of our 8 stores nationwide expert and advice from our specialist team.

**Belfast - Birmingham - Bristol - Edinburgh**  
**Glasgow - London Drummond Street**  
**London Wardour Street - Manchester**



### SIGN UP TO OUR NEWSLETTER

to be the first to hear about new products, great offers, and exciting updates from Calumet Photographic.

[www.calphoto.co.uk](http://www.calphoto.co.uk)



# Grays of Westminster®

Exclusively... **Nikon**



Nikon Df

## UNMISTAKABLY **Nikon**

### THE WIDEST RANGE OF SECOND-HAND **Nikon**

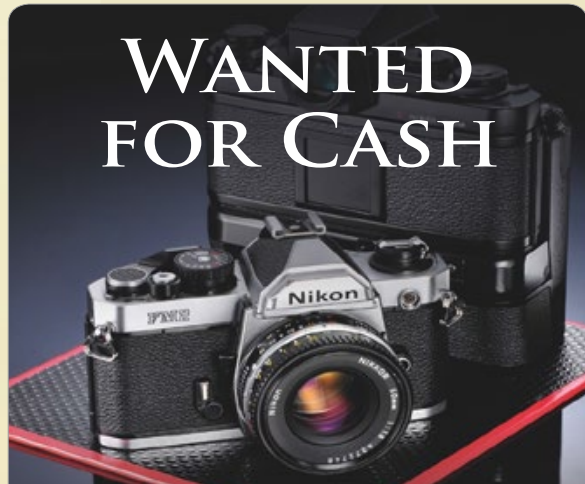


Digital and film bodies, manual and autofocus lenses, speedlights, close-up equipment and thousands of Nikon accessories all under one roof.

For more information contact

☎ 020-7828 4925

### WANTED FOR CASH



We are always seeking mint or near-mint examples of Nikon FM3A, FM2 & F3HP cameras and manual focus Nikkor lenses

Please telephone

☎ 020-7828 4925  
for our offer today

#### NIKON DIGITAL CAMERAS

Nikon D5 DSLR body.....	£5,085.00
Nikon D810A (Astrophotography) DSLR body.....	£2,890.00
Nikon D810 DSLR body.....	£2,390.00
Nikon D810 + MB-D12 Grip Kit.....	£2,699.00
Nikon D810 + AF-S 14-24mm f/2.8G ED Nikkor.....	£3,899.00
Nikon D810 + AF-S 24-70mm f/2.8E VR.....	£4,175.00
Nikon D810 + AF-S 14-24mm & 24-70mm f/2.8E VR Kit.....	£5,590.00
Nikon MB-D12 Grip for D810.....	£299.00
Nikon D750 DSLR body.....	£1,590.00
Nikon D750 + MB-D16 grip Kit.....	£1,839.00
Nikon D750 + AF-S 24-85mm f/3.5-4.5G ED VR Kit.....	£2,045.00
Nikon D750 + AF-S 24-120mm f/4G ED VR Kit.....	£2,270.00
Nikon D610 DSLR body.....	£1,289.00
Nikon D610 + MB-D14 Grip Kit.....	£1,349.00
Nikon D610 + AF-S 24-85mm f/3.5-4.5G ED VR Nikkor.....	£1,669.00
MB-D14 Grip for D610.....	£209.00
Nikon D500 DSLR body.....	£1,670.00
Nikon D500 + 16-80mm f/2.8-4E ED.....	£2,470.00
Nikon MB-D17 grip for D500.....	£349.00
Nikon D7200 DSLR body.....	£829.00
Nikon D7200 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£999.00
Nikon D7200 + MB-D15 Grip Kit.....	£1,045.00
Nikon D7100 DSLR body.....	£689.00
Nikon D7100 + MB-D15 Grip Kit.....	£869.00
Nikon D7100 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£875.00
Nikon D7100 + 18-140mm f/3.5-5.6G VR DX ED Kit.....	£1,095.00
Nikon D5600 SLR body.....	£649.00
Nikon D5600 + AF-P 18-55mm f/3.5-5.6G VR DX Kit.....	£699.00
Nikon D5600 + AF-S 18-140mm f/3.5-5.6G VR DX ED Kit.....	£875.00
Nikon D5300 DSLR body.....	£419.00
Nikon D5300 + AF-P 18-55mm f/3.5-5.6G VR DX Kit.....	£495.00
Nikon D5300 + AF-S 18-140mm f/3.5-5.6G VR DX Kit.....	£665.00
Nikon D3400 DSLR body.....	£349.00
Nikon D3400 + AF-P 18-55mm f/3.5-5.6G VR DX Kit.....	£439.00
Nikon D3300 DSLR body.....	£279.00
Nikon D3300 + AF-P 18-55mm f/3.5-5.6G VR DX Kit.....	£349.00
Nikon Df + AF-S 50mm f/1.8G Special Edition.....	£2,249.00
Nikon Df DSLR body, chrome or black finish.....	£1,995.00
Nikon Df + AF-S 50mm f/1.8G SPECIAL GOLD Edition.....	£5,000.00

#### NIKON 1 SYSTEM

Nikon 1 V3 10-30mm + Grip Kit.....	£795.00
Nikon 1 AW1 + 11-27.5mm f/3.5-5.6.....	£549.00
Nikon 1 AW1 + 11-27.5mm f/3.5-5.6 + 10mm f/2.8.....	£695.00
Nikon 1 J5 + 10-30mm PD Zoom lens, black.....	£345.00
Nikkor VR 6.7-13mm f/3.5-5.6.....	£375.00
Nikkor VR 11-27.5mm f/3.5-5.6.....	£149.00
Nikkor VR 10-30mm f/3.5-5.6.....	£225.00
Nikkor VR 30-110mm f/3.8-5.6.....	£179.00
1 Nikkor VR 70-300mm f/4.5-5.6.....	£745.00
1 Nikkor AW 10mm f/2.8.....	£245.00
1 Nikkor 10mm f/2.8.....	£179.00
1 Nikkor 18.5mm f/1.8.....	£145.00
1 Nikkor 32mm f/1.2.....	£599.00
1 Nikkor VR 10-100mm f/4.5-5.6 PD-Zoom.....	£529.00
Nikon SB-N7 Speedlight.....	£119.00
Nikon GP-N100 GPS Unit.....	£99.00
Mount adapter FT1.....	£199.00

#### AF-S & AF DX NIKKOR LENSES

10.5mm f/2.8G AF DX ED Fisheye.....	£569.00
AF-S 35mm f/1.8G DX.....	£165.00
AF-S 10-24mm f/3.5-4.5G IF-ED DX.....	£709.00
AF-S 12-24mm f/4G IF-ED DX.....	£939.00
AF-S 16-80mm f/2.8-4E ED VR DX.....	£839.00
AF-S 16-85mm f/3.5-5.6G ED VR DX.....	£539.00
AF-S 17-55mm f/2.8G DX IF-ED.....	£1,275.00
AF-P 18-55mm f/3.5-5.6G VR DX.....	£199.00
AF-P 18-55mm f/3.5-5.6G DX.....	£149.00
AF-S 18-55mm f/3.5-5.6G VR II ED DX.....	£149.00
AF-S 18-105mm f/3.5-5.6G VR DX IF-ED.....	£225.00
AF-S 18-140mm f/3.5-5.6G VR DX ED.....	£445.00
AF-S 18-200mm f/3.5-5.6G VR II DX IF-ED.....	£595.00
AF-S 18-300mm f/3.5-5.6G ED VR DX.....	£839.00
AF-S 18-300mm f/3.5-6.3G ED VR DX.....	£575.00
AF-S 55-200mm f/4.5-6.3G DX ED VR II.....	£219.00
AF-S 55-300mm f/4.5-6.3G DX VR.....	£289.00
AF-P 70-300mm f/4.5-6.3G ED VR DX.....	£289.00
AF-P 70-300mm f/4.5-6.3G ED DX.....	£245.00

#### AF FX NIKKOR LENSES

14mm f/2.8D AF ED.....	£1,270.00
16mm f/2.8D AF Fisheye.....	£649.00
20mm f/2.8D AF.....	£479.00
24mm f/2.8D AF.....	£379.00
28mm f/2.8D AF.....	£249.00
35mm f/2D AF.....	£265.00
50mm f/1.8D AF.....	£109.00
50mm f/1.4D AF.....	£249.00
105mm f/2D AF-DC.....	£859.00
135mm f/2D AF-DC.....	£1,075.00
180mm f2.8D AF IF-ED.....	£729.00

#### AF-S FX SILENT WAVE NIKKOR LENSES

AF-S 20mm f/1.8G ED.....	£635.00
AF-S 24mm f/1.8G.....	£599.00
AF-S 24mm f/1.4G ED.....	£1,775.00
AF-S 28mm f/1.8G.....	£529.00
AF-S 35mm f/1.4G.....	£1,489.00
AF-S 35mm f/1.8G ED.....	£419.00
AF-S 50mm f/1.4G IF.....	£369.00
AF-S 50mm f/1.8G.....	£179.00
AF-S 58mm f/1.4G.....	£1,339.00
AF-S 85mm f/1.8G.....	£419.00
AF-S 85mm f/1.4G.....	£1,325.00
AF-S 105mm f/1.4E ED.....	£1,775.00
AF-S 14-24mm f/2.8G IF-ED.....	£1,525.00
AF-S 16-35mm f/4G ED VR.....	£989.00
AF-S 17-35mm f/2.8D IF-ED.....	£1,490.00
AF-S 18-35mm f/3.5-4.5G.....	£589.00
AF-S 24-70mm f/2.8G IF-ED.....	£1,449.00
AF-S 24-70mm f/2.8E ED VR.....	£1,835.00
AF-S 24-85mm f/3.5-4.5G ED VR.....	£419.00
AF-S 24-120mm f/4G ED VR II.....	£919.00
AF-S 28-300mm f/3.5-5.6G ED VR.....	£769.00
AF-S 70-200mm f/2.8E FL ED VR.....	£2,540.00
AF-S 70-200mm f/2.8G VR II IF-ED.....	£1,890.00
AF-S 70-200mm f/4G VR IF-ED.....	£1,139.00
AF-S 70-300mm f/4.5-5.6G VR IF-ED.....	£489.00
AF-S 80-400mm f/4.5-5.6G VR II ED.....	£2,069.00
AF-S 200-400mm f/4G VR II IF-ED.....	£5,790.00
AF-S 200-500mm f/5.6E VR ED.....	£1,135.00
AF-S 200mm f/2G VR II IF-ED.....	£4,690.00
AF-S 300mm f/4E PF ED VR.....	£1,439.00
AF-S 300mm f/2.8G VR II IF-ED.....	£4,689.00
AF-S 400mm f/2.8E VR FL ED.....	£9,890.00
AF-S 500mm f/4E FL ED VR.....	£7,990.00
AF-S 600mm f/4E FL ED VR.....	£9,635.00
AF-S 800mm f/5.6E VR FL ED (inc. TC-800-1.25E ED teleconverter).....	£14,390.00
TC-14E III 1.4x teleconverter.....	£415.00
TC-17E II 1.7x teleconverter.....	£335.00
TC-20E III 2x teleconverter.....	£385.00

#### AF & AF-S MICRO-NIKKOR LENSES

AF-S 40mm f/2.8G DX Micro.....	£229.00
60mm f/2.8D Micro.....	£399.00
AF-S 60mm f/2.8G ED Micro.....	£485.00
AF-S 85mm f/3.5G VR DX IF-ED Micro.....	£429.00
AF-S 105mm f/2.8G AF-S VR Micro IF-ED.....	£729.00
200mm f/4D AF Micro IF-ED.....	£1,239.00

#### NIKON SPEEDLIGHTS

SB-5000 Speedlight.....	£459.00
SB-700 Speedlight.....	£229.00
SB-500 Speedlight.....	£179.00
SB-300 Speedlight.....	£109.00
SB-R1C1 Close-Up Commander Kit.....	£569.00
SB-R1 Close-Up Remote Kit.....	£399.00
SU-800 Wireless Speedlight Commander.....	£319.00
SB-R200 Wireless Remote Speedlight.....	£139.00

#### MANUAL FOCUS NIKKOR AIS LENSES

20mm f/2.8 Nikkor.....	£901.00
24mm f/2.8 Nikkor.....	£608.00
28mm f/2.8 Nikkor.....	£615.00
35mm f/1.4 Nikkor.....	£1,227.00
45mm f/2.8P Nikkor, chrome.....	£325.00
50mm f/1.4 Nikkor.....	£597.00
50mm f/1.2 Nikkor.....	£855.00

#### SPECIAL PURPOSE: PERSPECTIVE CONTROL & MICRO-NIKKOR LENSES

19mm f/4E (Tilt/Shift-Perspective Control) ED Nikkor.....	£2,990.00
24mm f/3.5D PC-E ED Nikkor.....	£1,525.00
28mm f/3.5 PC Nikkor.....	£1,195.00
45mm f/2.8D ED PC-E Nikkor.....	£1,440.00
85mm f/2.8D ED PC-E Nikkor.....	£1,290.00
105mm f/2.8 Micro-Nikkor.....	£1,047.00
200mm f/4 Micro-Nikkor.....	£895.00

PC: Perspective Control. PC-E: Tilt/Shift-Perspective Control

Prices include 20% VAT. Prices Subject to Change. E.&O.E.

TO ORDER TELEPHONE 020-7828 4925





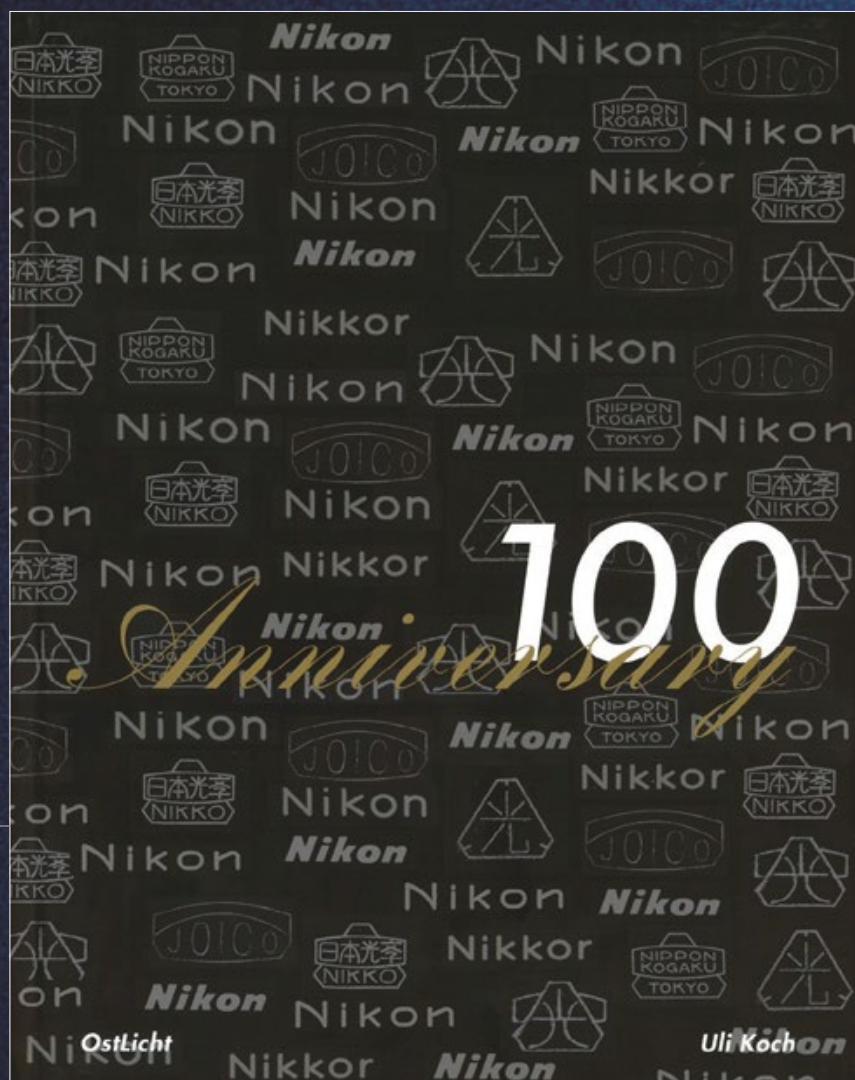
PROBABLY THE WIDEST RANGE  
OF NEW & SECOND-HAND  
**Nikon** IN THE WORLD

☎ 020-7828 4925

EST. 1985 – THE KIND OF SERVICE OF WHICH LEGENDS ARE MADE

# NIKON – 100 ANNIVERSARY

by Uli Koch



In celebration of the 100th Anniversary of the Nikon Corporation in 2017, author Uli Koch, one of the world's most prominent Nikon collectors, has completed the mammoth task of writing the book **Nikon – 100th Anniversary**. This fully comprehensive volume covers the history of Nikon equipment over a period of 100 years.

As well as detailing Nikon cameras, lenses and matching accessories, this book highlights binoculars, microscopes, industrial lenses and other technical instruments spanning the period between 1917 and 2016.

This large, hardcover, fully illustrated book has 416 pages and measures 12"x 8.4" (30 x 21cm). It features approximately 1,800 images of different Nikon items of equipment all printed in colour.

The text is in English. Author Uli Koch travelled all over the world to meet collectors in order to archive and create this significant history of one of the world's most-loved camera brands. The book contains a number of exceptionally rare items that, apart from a handful of Nikon collectors, have never been seen before.

*A monumental achievement...*

Cost £100

Weight: 2.3kg, Cost £100.00 plus £8.00 postage & packing within the U.K. Overseas orders please contact us for a quote for shipping.

**Order today telephone ☎ 020-7828 4925**

40 Churton Street, London SW1V 2LP, England  
[www.graysofwestminster.co.uk](http://www.graysofwestminster.co.uk)



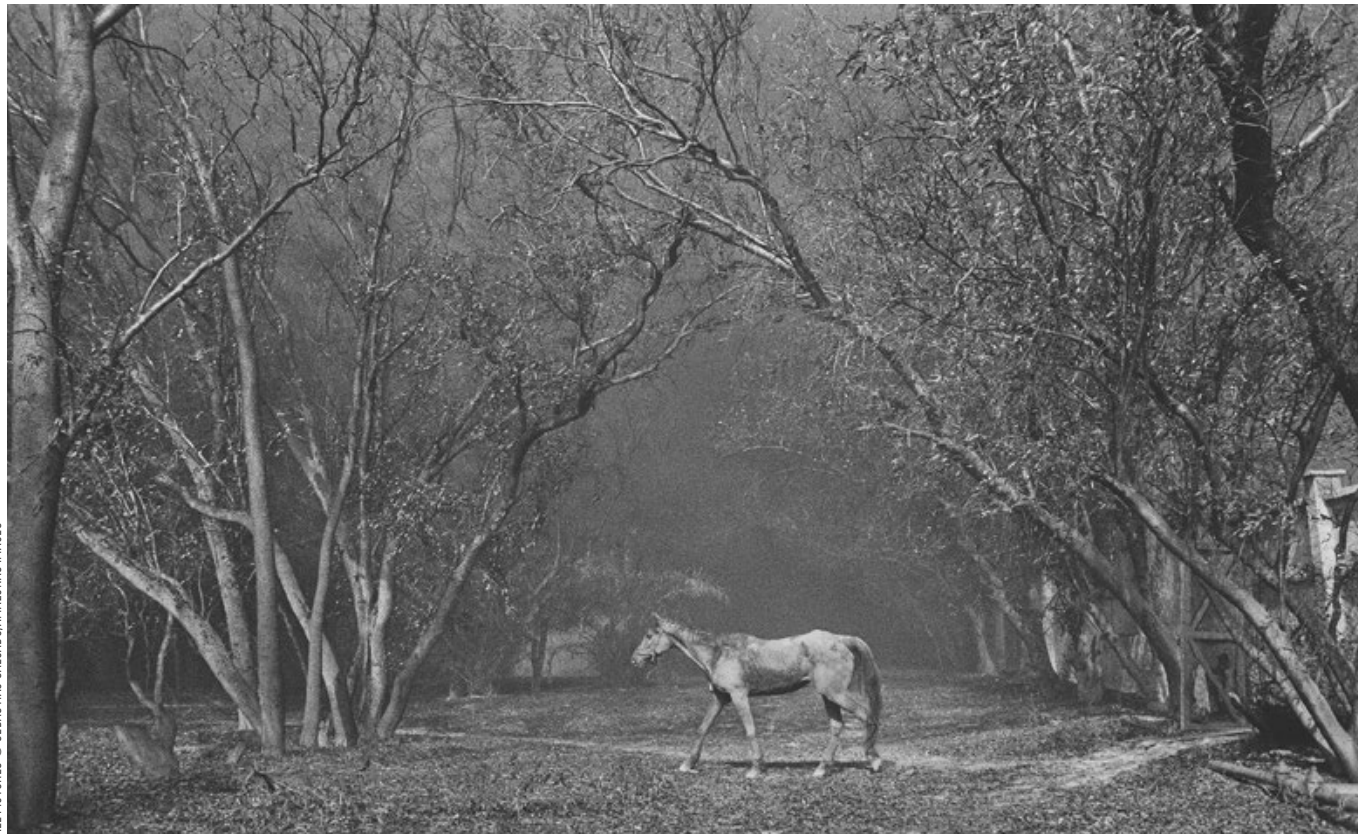
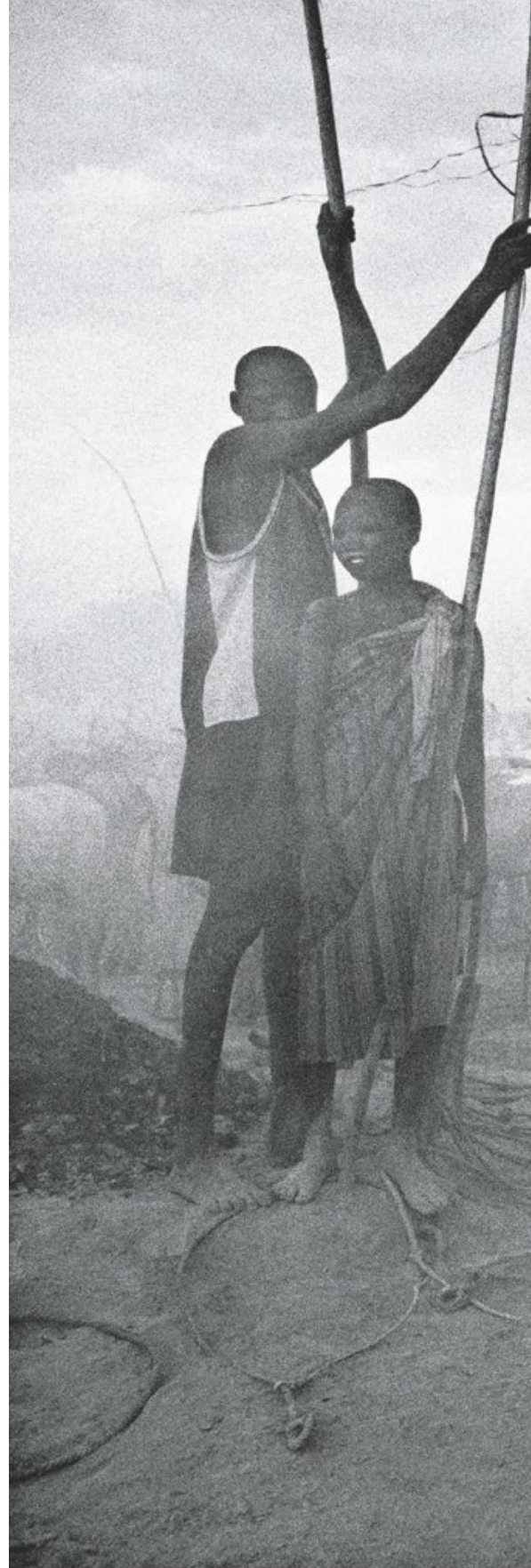
# Salgado speaks

**Sebastião Salgado** was arguably the highlight of this year's Photography Show. **Geoff Harris** reports on the great man's moving and far-reaching speech

**B**ack in March, AP editor Nigel Atherton and I were lucky enough to hear a rare UK talk by the legendary Sebastião Salgado at The Photography Show in Birmingham. The Brazilian photographer's works include *Exodus* and *Genesis*, and these biblical titles are fitting, as this is an artist who creates truly epic images – even the most wretched refugee or endangered wild animal takes on an almost mythic quality when captured by his lens. Such titles would sound grandiose and pretentious if used by the majority

of documentary photographers, but the nobility and integrity of Salgado's photographic endeavour silences such accusations. This is a hugely compassionate and empathetic photographer, with a sympathy for the underdog that is never mawkish or patronising. Salgado was a last-minute addition to the speaker line-up at The Photography Show, but very much the star attraction, and tickets for his presentation rapidly sold out. Here's an overview of the session for AP readers unable to be there, and a celebration of his legacy – both photographic and environmental.

**Below: A horse walks beneath a sky shrouded in smoke sent up into the atmosphere by the devastating oil fires of Kuwait, 1991. Image from *Kuwait***



Salgado limped onto the stage, the result of a broken knee sustained during a recent shoot in the Amazon, to rapturous applause. Otherwise, he looked in great shape for a 73-year-old, and spoke in a steady, often impassioned, voice, impressively eloquent for someone for whom English is only their third language. After thanking his audience, Salgado commented wryly on all the state-of-the-art photographic equipment on display in the halls outside the auditorium. 'There are so many amazing cameras and tripods here, but this is only one part of what you need for photography. Probably the most important part is our own history – we photograph with our parents, our life experience, where we came from, with all our ethical and intellectual heritage. If you





**Above: Dinka group at Pagarau cattle camp, Southern Sudan, 2006. Image from *Africa***

have 400 photographers all photographing the same moment and place, you will get 400 different photographs. What we need to do is to assimilate our work as photographers with our personality.'

Salgado went on to reveal more about his unique background and influences. 'I was born in Aimorés, in the state of Minas Gerais [in Brazil], on a cattle farm – a place completely isolated from big towns. The nearest town was eight or nine hours away by horseback, and when my father took his cattle to the slaughterhouse, it would take nearly 50 days. I had to go to a bigger town to attend secondary school and went on to study economics. I lived in Brazil until 1969, when my wife and I left because of the dictatorship then running the country. We went to

France, where I did a PhD in economics, and then moved in London in 1971 to work for the International Coffee Organisation. It was in London that I decided to become a photographer.'

#### **More than technique**

As Salgado explains, it was his wife Lélia who introduced him to his new vocation. 'Lélia was studying architecture and got a nice Pentax camera as part of that. The first time I looked through the viewfinder in 1970, my life changed completely.'

Salgado started to take photographs seriously while in Africa on various economic missions affiliated with the World Bank.

'The photographs gave me 10 times more pleasure than writing economic reports. Lélia and I rowed

out on the Serpentine one weekend, and after a long discussion, we decided I should give up my job as an economist and give photography a try. I had huge doubts I could make it work, but all my history, all my studies, turned out to be the most important resource for me. They helped me to understand where I was from, and to understand the societies I was photographing. Lélia and I taught photography in Japan for many years and I would tell the students, technique is one thing, but they should go back to university, study sociology, anthropology, history, economics and geography in order to better understand the society that they were part of.'

Salgado is very clear that the enormous social and political changes that transformed







A firefighter tackles one of the region's many oil blazes, 1991. Image from *Kuwait*

➤ Brazil during his lifetime have left a lasting and indelible impression on his photography.

'I came from an underdeveloped country which developed in only 50 years – it took 500 years for Britain to become industrially developed. There were big socio-economic conflicts, too. In documentary photography and reportage, you must link your life with your pictures – you are not just doing it so you can take pretty pictures.'

The Salgado family returned to Paris so Sebastião could work as a freelance photographer, and he eventually joined Sygma, the first of several agencies he was associated with, including Magnum. He consolidated his reputation as a master black & white photographer during this time, a medium that he believes presents fewer distractions for the viewer than colour. Salgado has always had bigger issues on his mind than technique, however.

'I saw some amazing pictures from some good photographers during my time with the agencies. But some had nothing more to offer than a few great pictures, as they didn't really have an understanding of the society in which they lived.'

During this period, Salgado was getting regular commissions from major titles such as *The Sunday Times Magazine* and *Newsweek*. 'These assignments would pay my plane ticket and then I would stay on for a few weeks afterwards to do my own work. I wasn't able to

go back to Brazil owing to the political situation, but I had a big desire to go to the base of Latin American culture – Peru, Ecuador, Bolivia, Chile – the countries that surrounded my homeland.'

### **Workers and Exodus**

In 1984, Salgado completed his first book, *Other Americas*, on the peasants and native inhabitants of Latin America. Then, from 1984 to 1986, he worked on an 18-month project on African famine for the organisation Doctors without Borders. His major project in the 1980s, however, was *Workers* (published 1993) – a series of photographs inspired by the changes in manual labour, particularly the rise of automation and the mass movement of workers from rural areas to rapidly expanding cities. Meanwhile, his interest in economic and other forms of migration would culminate in his major book and exhibition, *Exodus*. When describing these projects, Salgado still sounds like an economist.

'A function of production is composed of three big variables. The first is work, the second is technology and third is capital, or money. The most important variable is work – as work created the technology. Capital is part of the worker's pay. My project on the working class and increasing automation took five to six years, and we visited up to 30 countries.'

Being Brazilian, Salgado could very much relate to the mass

migrations from countryside to town, a phenomenon that had transformed his native land during his lifetime.

'When I was a child, 92% of Brazil's population was a rural one, now it's more than 90% urban. It's also happened in China, India and all over the world. I could see that such displacement was reorganising the human family, which is why I decided to do a book on migration. I shot in some of the world's biggest cities – Mexico City, São Paulo, Bombay, Jakarta and Cairo, places whose population had exploded in only around 15 years.'

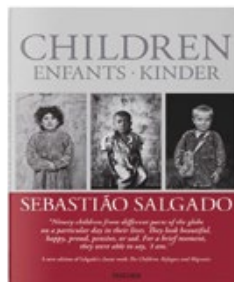
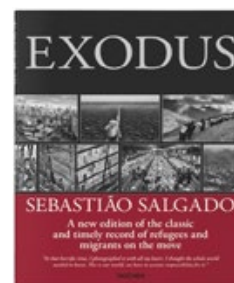
The resulting images from this project formed *Exodus*, a hugely influential study of humanity on the move, a book of which was published by Taschen in 2000.

### **The Genesis revelation**

As Salgado mentions, he covered famine in Africa for



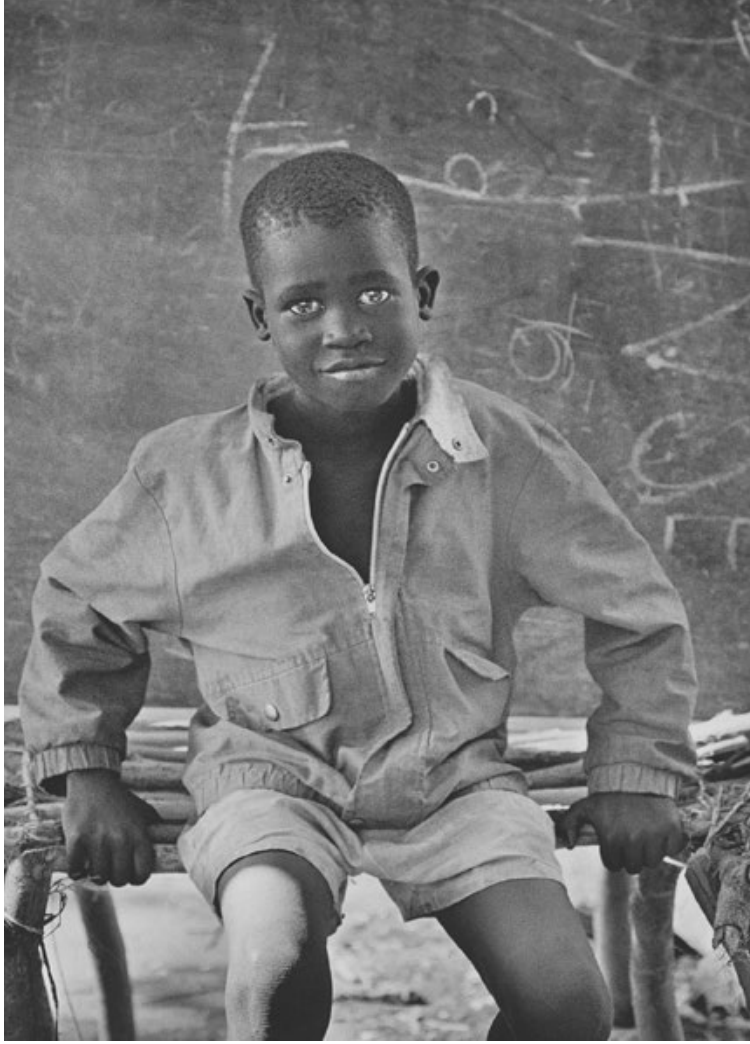
Right: Church Gate Station, Bombay (Mumbai), India, 1995. Image from *Exodus*



*Exodus*, *Africa*, *Kuwait* and *Children* are all published by Taschen. You can find more information about these titles and purchase them by visiting the website at [www.taschen.com](http://www.taschen.com)







The Natinga School camp for displaced Sudanese, Southern Sudan, 1995. Image from *Children*

## Q & A

**WHILE** the Q&A session was limited, Salgado revealed much about his approach to photography. Here are some edited highlights.

**How do you get such amazing compositions?**  
Each photographer has their own approach. But you only have a fraction of a second to get it and tell the story. Composition is instinct, and this is what made me a photographer. People want to classify you as an artist, but a photographer is a photographer, and he responds and realises all that is within himself in a fraction of a second. Eventually, the whole concept of a photographer might disappear, as smartphone cameras and the digital age mean that photography is now more of a language of communication than something that preserves a memory. But for me, I am very privileged to be called a photographer.

**Has any other photographer influenced you?**  
Not really [laughter from audience]. Each photographer is unique and brings his life inside him. Of course, there are a lot of photographers I admire. I knew Henri Cartier-Bresson well, and

we were good friends. But our origins were very different, I was a farmer's son, he was from the high bourgeoisie, so even though we'd photograph the same places and had shared interests, his approach was very different, more concerned with the decisive moment. When it comes to influences, I was, however, influenced by painting, particularly Dutch painting, as the light was amazing. But when I am alone in the Sahara it's me who is responding, nobody else. I have tried to be consistent in my style. I used to shoot with high-ISO grainy film that allowed me to work without a tripod, and I have replicated this look digitally.' (Salgado changed to digital during the Genesis project, owing to what he calls the 'disease of airport security X-ray machines'.)

**Why do you take photographs – is it because it was better than being an economist?**

For me it's a way of life, what I eat, what I think, my emotions. I enjoyed being an economist and it gave me a great base in photography, but at the end of the day I am just a photographer. That's it.







➤ Doctors without Borders, as well as photographing wars, both civil and international, for the press. These projects started to take their toll on him personally in the 1990s.

‘I used to be a positive believer in humanity, but covering the conflicts in Rwanda and the former Yugoslavia, I saw so much brutality and violence,’ he explained to the rapt audience.

‘I experienced a kind of depression. I became sick. I had to stop work, as there was infection all over my body and my health became very complicated. I went to see a doctor in Paris and he said, “Sebastião, you are living so close to death, you see so much violence, that you too are dying. If you continue you will die.”’

After hearing and digesting this bleak prognosis, Salgado and his family decided to return to a now more-tolerant Brazil and focus on a different type of photographic subject. In 1991, Salgado and Lélia began working on restoring a small part of the Atlantic Forest in Brazil

## ‘Some 46% of the planet is still as it was in the time of Genesis. We must preserve it’

to its natural state, an area that encompassed Salgado’s father’s farm. In 1998, they succeeded in making this land a nature preserve and created the Instituto Terra, which includes an educational centre. Millions of trees have now been planted there.

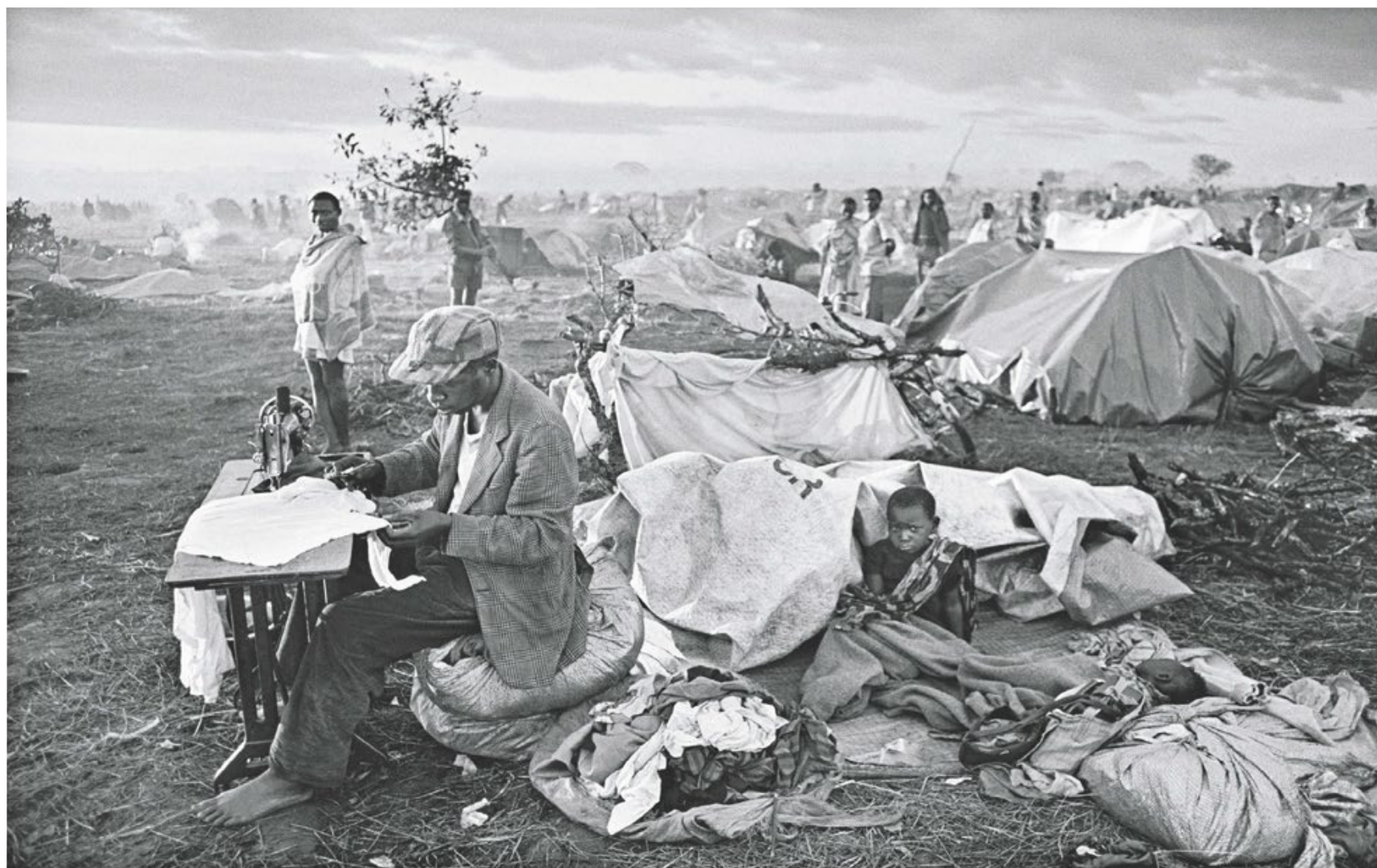
As Salgado explains, ‘When we first got the land, it too was sick. Most of the rainforest was no longer there, owing to development. When I was a child, there was more than 60% rainforest, but it had been reduced to less than 0.5%. Not only on my father’s farm, but also all around. It was very sad, but Lélia said, “Well, let’s see if we can rebuild this small part of paradise and turn it into a national park.” At that time, people already knew my work, so I travelled around the

**Above: The men have migrated to the cities, so the women carry their goods to the market at Chimbote. Chimborazo region, Ecuador, 1998. Image from *Exodus***

**Right: During the drought that caused famine in the Sahel region of Africa. Shielding their faces from the heat and wind, women and children walk through the desert. Mali, 1985. Image from *Africa***







**Above:** During the genocide, in less than three days more than 100,000 Rwandan refugees arrived and formed the camp of Benako. Tanzania, 1994. Image from *Africa*



Sebastião Salgado is one of the world's most acclaimed photojournalists. He has published several volumes, won multiple awards and been exhibited across the world. [www.amazonasimages.com](http://www.amazonasimages.com)

world raising money, and set up a foundation in the US, which became tax deductible. With the money raised, we started to replant and created a big nursery to grow native seedlings. Our target has been to plant 2.5 million trees, and we have achieved this.'

Once the applause died down, Salgado went on to explain that his organisation is able to produce a million seedlings per year for more than 100 different native species.

'Our valley is the size of Portugal. In the next 30 years, we intend to plant more than 120 million trees, and we will do it. I was sick when I started, but coming back to nature healed me, and made me want to photograph again.'

The invigorated Salgado decided his next project would be *Genesis* – an epic eight-year expedition to rediscover the wild places and peoples that have so far escaped the imprint of modern society. 'Some 46% of the planet is still as it was in the time of Genesis,' Salgado points out. 'We must preserve what exists.'

While he may be a modest and unassuming man, the pride in Salgado's voice was evident as he pointed out to the audience that 4.5 million people worldwide have seen the *Genesis* images.

## WHAT SALGADO MEANS TO ME BY NIGEL ATHERTON, AP EDITOR



'IN 1993, a few months before I joined AP, I went to the Royal Festival Hall to see an exhibition called *Workers*, by Sebastião Salgado – a photographer I knew little about. I had heard good things about it, but wasn't prepared for it to fundamentally change the way I see the world. I had over the years seen images of war, famine and poverty, and been shocked by them. But I didn't learn anything about the world that I didn't already know. What Salgado did was different. It presented to me, for the first time, on an epic scale, a visual explanation of how the economics of the world works. How the west exploits the developing world, and what that exploitation actually looks like. I looked into the eyes of the people who harvested the tea and sugar for my breakfast, caught the tuna for my lunch, mined the gold in my wedding ring and the sulphur in the products that I used daily. That day, Salgado switched on a lightbulb in my head that has never gone out, and that informs the way I see the world now and

the choices I try to make when I'm shopping. His subsequent projects, all equally epic in scope, have been no less powerful.

Salgado has been criticised for creating works of art from poverty, and indeed his images are exquisitely composed and poetically beautiful. But this is part of their power. Salgado's images beg to be studied, and in doing so you get to appreciate the dignity, nobility and quiet heroism of his subjects. They aren't looking for our pity, or our charity, they're just getting on with life as best they can.

When Salgado turned to the natural world for his most recent project, *Genesis*, I wasn't sure his aesthetic would make the transition to non-human subjects, but it does. His sense of awe and admiration for our little planet is every bit as palpable as it is for the diverse peoples who live and work on it. Empathy and compassion, and an ability to find the beauty in everything, no matter how superficially ugly, permeates his entire body of work, which is why, for me, Sebastião Salgado is the world's greatest living photographer.'

For more on Salgado turn to *Final Analysis* on page 66







## Pedro Fernández Aguado

Pedro was born and raised in Madrid. After studying History of Art he took a masters degree in photography before beginning work at the Prado Museum. He combined his work at the museum with a passion for photography, particularly infrared. Visit [www.dolcefoto.es](http://www.dolcefoto.es).



# On the same wavelength

Looking for really dynamic infrared shots, rather than same old, same old? **Pedro Fernández Aguado** tells us how he gets such amazing effects

## PEDRO'S TOP TIPS

### ◀ Check the weather

The best time to shoot infrared pictures is around midday, so there's no need to set the alarm clock early. Sunny days are ideal, but it's hard to obtain good results in cloudy or windy conditions.



ALL PICTURES © PEDRO FERNÁNDEZ AGUADO

### ◀ Perfect your composition

Don't forget the principles of landscape composition: look for foreground interest and a strong focal point. Landscapes with green foliage and clouds suit the infrared treatment perfectly, but water and architecture also work well.





The fields of Cuenca, Spain, taken with a Canon EOS 20D, modified for infrared

**A**s photographers we're all familiar with filters, but most of us stick to ND grads and polarisers – it's far less common to see an infrared filter in our kit bags. Infrared photography is widely used for scientific purposes and also for astronomical photography because almost 90% of the matter that makes up the universe cannot be seen with the naked eye.

Infrared is a fun and creative technique that allows you to see the world from a fresh perspective. It also proves that you don't need to travel far to find incredible landscapes – you can get amazing results just by stepping outside of your front door and exploring your immediate environment.

There is a general misconception that creating infrared pictures is difficult or costly, but in reality it just requires practice and a little planning. You need to start with an understanding that you are trying to capture light that is invisible to a human eye, and comprises a part of the electromagnetic spectrum that goes from approximately 700 to 1200 nanometres (nm). As a result, your first job is to adapt your equipment to capture this particular wavelength.

There are two ways to create infrared pictures: the first is to buy a dedicated infrared (IR) filter, which allows light from the very high red edge of the visible spectrum, and infrared light, to pass. There are many brands and types of these filters available, and which you choose will depend on the results you are hoping to achieve. Some modern cameras struggle to capture infrared light, because the filter in front of the sensor is designed to block it.

The second option is to modify the camera by removing the low pass filter – the part responsible for blocking the passage of infrared light – and install another filter instead. I hasten to add this is a procedure that must be carried



Lavender fields, Guadalajara, Spain, taken with a Canon EOS 20D modified for infrared


## ‘You can get incredible results just by stepping outside your door’

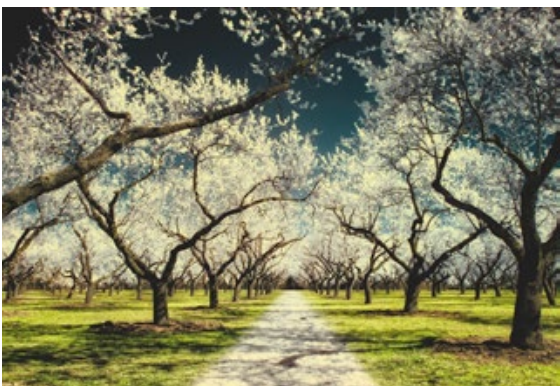
out by a professional in the trade – thankfully there are many who offer such a service.

Both options have advantages and disadvantages. Using an add-on filter is the most economical way to produce infrared pictures, but you need to bear in mind that the filter is opaque and, as such, will result in longer exposure times. This can be an advantage from the point of view of creating movement in clouds, or smoothing out water. The disadvantages of this approach are that you need to use a tripod to prevent camera shake, and you will need to buy an IR filter for every lens you use. What's more, due to

the opacity of the filter you need to frame the picture and focus the shot before attaching the filter; if you don't you will find it hard to see anything through the viewfinder.

The main advantage of the second option – modifying the camera – is that you can obtain higher shutter speeds, which makes handholding a real possibility. In addition, you can use any lens without having to attach different-size filters to each one. What's more you will be able to focus and view a scene clearly, without the problems that opacity presents.

Among the disadvantages, however, is that the camera you modify can only be used for infrared photography. That doesn't mean that the modification is irreversible, but if you change your mind the cost implications will be significant. As a result, 



## ◀ Mix up the techniques

Try shooting the same scene both in infrared and in the more traditional way, then mix elements of the two pictures together in post-production. This technique can add a level of intrigue and richness to your pictures.



## ◀ Try black & white

Don't forget to try your infrared images in black & white too – trees and vegetation can look particularly attractive when recorded in this way. Infrared invites experimentation, so be brave and give it a go.



## ‘You’re not looking for perfection here – just enjoy the experience’

➤ I recommend that you buy a second-hand camera, or use one of little monetary value.

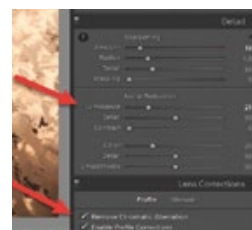
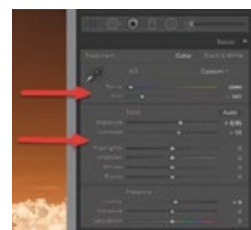
Another consideration is the lens you use: they tend to behave differently with infrared light compared to visible light. Some lenses, regardless of whether they are expensive or cheap, produce a kind of flash or flare in the centre of the picture. This problem is called a ‘hot-spot’ and can be very annoying. Naturally you can minimise the effect during post-processing, but it’s best to try and avoid it where possible. At this handy website, [dpanswers.com/content/irphoto\\_lenses.php](http://dpanswers.com/content/irphoto_lenses.php), you can compare lenses and their performance in infrared light conditions.

With your equipment all set for shooting infrared, you need to be aware of a few challenges. This style of shooting is a little different from

conventional photography: first, infrared pictures tend to suffer from noise, so it’s important to bear this in mind when selecting an ISO. Secondly, it can be difficult to control the highlights in infrared pictures – the risk of overexposure is quite high. As a result you need to meter carefully, and use the histogram to ensure that you don’t lose information on the right hand side. You may also notice that your images lack contrast, but this can be rectified in post-production.

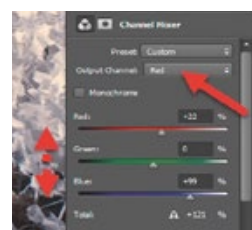
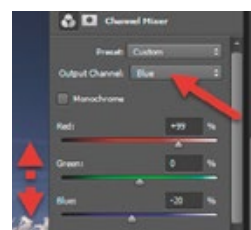
Once you are aware of the pitfalls you can unleash your creativity. At this point there are many possibilities, but I would recommend trying to pre-visualise the shot as much as possible. Think about the atmosphere, the colours and the emotion you want to convey. Most importantly wait for the right light. Don’t worry if your initial efforts are a little disappointing, you’re not looking for perfection here – just enjoy the experience, and this will show in the end result.

## POST-PROCESSING INFRARED



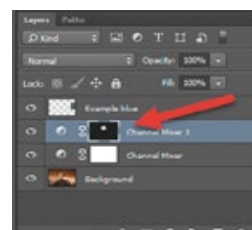
### 1 Adjust the white balance

An infrared shot will look red to start with. Open Lightroom and adjust the white balance via the temperature and tint controls. At this point, you are looking for a sepia tone. Use this opportunity to boost the contrast and reduce noise.



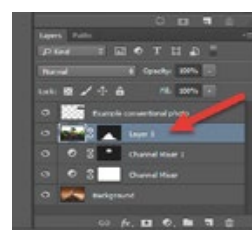
### 2 Tweak the red and blue channels

In Photoshop go to Image > Adjustments > Channel mixer and tweak the red and blue output channels to obtain a blue sky and white foliage. In the red channel, move the blue slider to +100 and the red slider to +20. In the blue channel do the opposite, so that the red slider is at +100 and the blue slider is at +20.



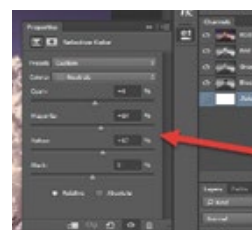
### 3 Look for orange tones

Create another layer and repeat step two, but this time look for orange tones. Add a layer mask, so that your changes only affect one part of the image.



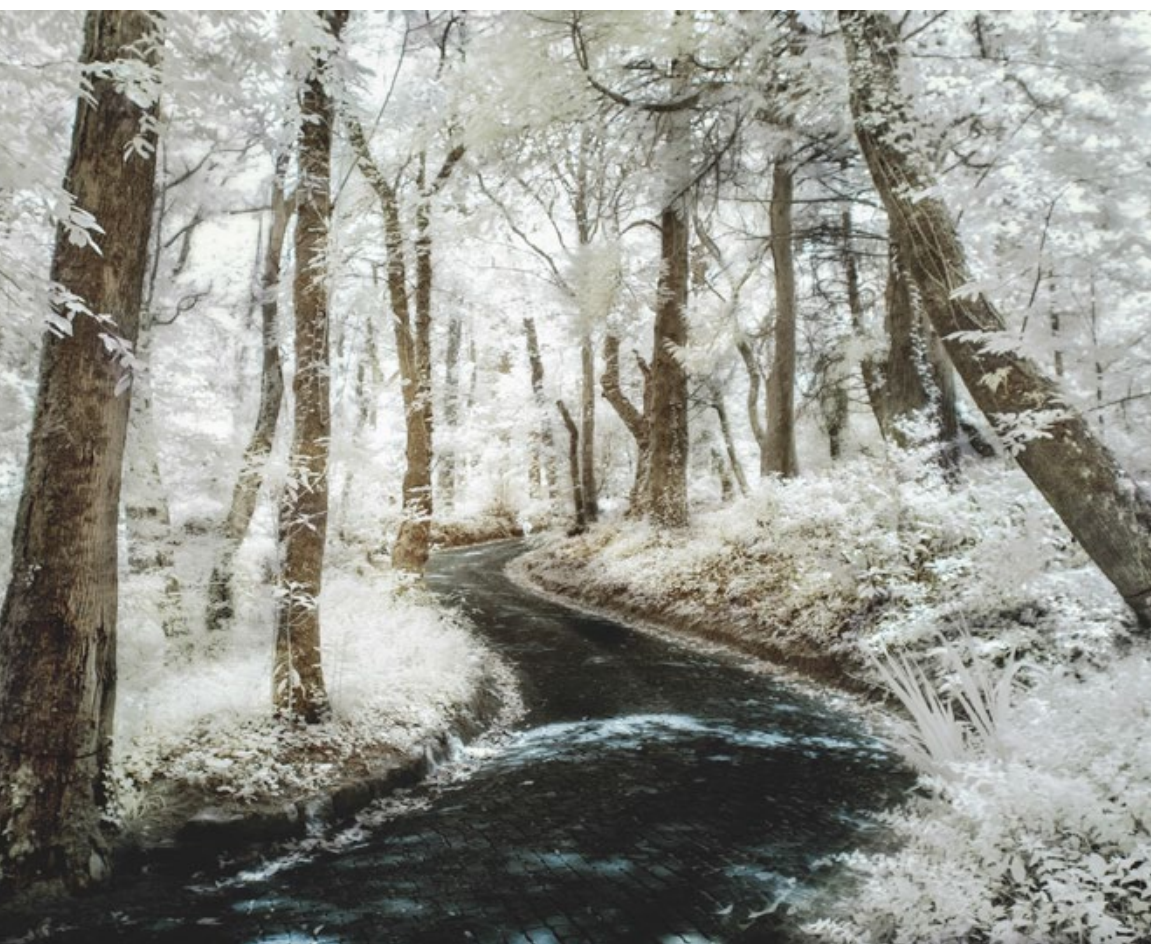
### 4 Mix up the elements

I wanted to change the tones in the dirt road between the rows of vines, so I selected an image of the same scene, taken in the traditional way. Using a layer mask I selected the desired part again.



### 5 Choose which colours dominate

Finally you can change which colours dominate your picture by going to Image > Adjustments > Selective color. You can keep tweaking this as much as you like until you obtain the desired result.



The gardens of Pena Palace, Portugal, shot with a Canon EOS 20D modified for infrared

## Why it works

Infrared pictures often have a surreal appearance. You can enhance this effect using careful composition and editing. In this instance composition played a pivotal role, drawing the viewer into the image and down the winding

road towards the forest. Also key to the success of this picture is the simulated winter atmosphere. I created the impression of a snowy landscape in a place where, due to its climate, there could never really be snow. By creating doubt in the viewer’s mind it increases the sense of mystery.





## KAROO TRAVEL TRIPODS - SHOOT MORE. SPEND LESS.

Karoo® Travel Tripod Kits are manufactured to high standards and boast a wide range of features, such as a pivoting centre column for easy switching between vertical and horizontal mode and a low level working height of just 205mm, making them extremely versatile and exceptional value for money. Available in either aluminium alloy or 8 layer carbon fibre, the tripods are lightweight yet tough so you can take them anywhere. They boast an impressive load capacity and the innovative space saving design makes transportation easy. Seven tripod kits are available and each kit includes legs, ball head, carry case and a six year warranty.

Visit [www.kenro.co.uk](http://www.kenro.co.uk) for more information.



Supplying the photographic industry for over 40 years

Kenro Ltd, Greenbridge Road, Swindon, SN3 3LH  
t: 01793 615836 f: 01793 530108 e: [sales@kenro.co.uk](mailto:sales@kenro.co.uk)

[www.kenro.co.uk](http://www.kenro.co.uk)  
Follow us on Twitter  
Like us on Facebook

40  
YEARS OF  
Kenro



## Technique tips: filming

### The Dutch angle

With a piece of string, your foot on a monopod or tripod's feet, and a bit of body movement you can create the so-called 'Dutch angle', which means filming in a side-to-side arc which can add a dream-like effect to your footage.



### Homemade steadicam

Attach a 1kg weight – or more, depending on your camera's weight – to the feet of your support. This acts as a counterbalance to give steady handheld shots.

### The dolly 'cheat'

Secure your monopod or tripod to a skateboard using a bungee cord.



### Flip and track

By tipping your monopod or tripod upside down you can track and shoot subjects from a low angle. But remember to flip your footage 180° during post-production.

### The quick aerial shot

Lift your monopod or tripod up and pull it towards your chest for support. You'll get great high-level views of crowds and action.

# Steady on!

Whether you're standing still or shooting 'run and gun', supporting your camera is essential. **Steve Fairclough** looks at the options

**D**epending on the type of footage you want to shoot it's more than likely that you'll need some sort of support for your camera. Whether you're shooting whilst staying relatively still or shooting 'run and gun' you'll have to choose which type of support best suits your needs.

### Trying tripods

If you're starting out it might be best to stick with a standard camera tripod, which, provided it's on sturdy ground, will offer support for steady, shake-free footage. Once you've got used to shooting video footage with a photographic tripod you might want to consider investing in a video tripod. These differ from their photographic counterparts as they usually have legs that spread far wider and are less prone to wobble. These tripods are generally larger, with bigger heads and no centre column – all of these features are designed to keep the camera as steady as possible, and vibration-free during recording.

### Moving monopods

Monopods are lightweight, easy to use and can be very versatile – see our technique



The Steadicam Solo quickly converts between a Steadicam and a monopod, and can support up to 10lb

Video tripods have legs that spread wider and are less likely to wobble than their photographic counterparts

tips for more info – particularly when combined with modern day in-camera stabilisation systems. Monopods are great when you need to reposition your camera quickly to shoot from a fresh angle, and when collapsed they can act as an additional stabiliser for your camera. Securing a monopod against your waist or to a belt can also help you to shoot steady moving footage due to the additional anchor points. Think about using your monopod at high angles,

low angles and from side-to-side for creative shooting.

### Rigs and cages

On a motion-picture set you will find all sorts of elaborate rigs and cages for the cameras, but you don't have to be quite so dramatic! The simplest set-up is probably a shoulder rig (you'll often see news cameramen working with these), which uses the natural weight and support of your shoulder to help prevent shake and provide more fluid movement.



Positioning the monopod close to you, or against your waist, can provide extra stability





Counterweighted devices, such as Steadicams, screw into the tripod socket at the bottom of cameras and use a weight to provide ballast that counteracts and softens any movement in many shooting situations. The advantage of Steadicams is that you can walk almost anywhere with them – for example, tracking a subject up a flight of stairs. More expensive versions are motorised gyroscopes, which can counteract almost any movement for shake-free footage.

A rig may also include a quick-release plate and some rails on which other accessories – like focus pullers, clamps, lights, mics or audio recorders – can be mounted. A cage is a frame that surrounds the camera on which various other accessories can be mounted. Cages often have a handle above the camera that allows it to be held steadily for low-angle handheld shots.

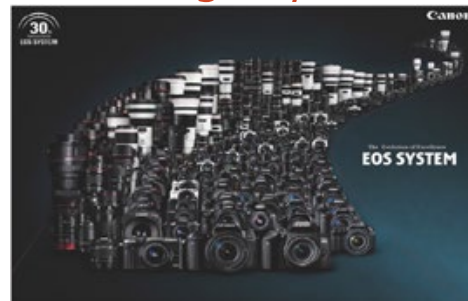
### Video heads

Video heads are very similar to standard photographic tripod heads but they are slightly refined to aid videographers. Smooth fluid heads are the most useful type. The construction of these means that when you are panning horizontally or vertically (known as tilting) the pan has a smooth, even resistance – thus allowing you to pan or tilt at a constant speed. Panning is controlled via an arm, and more expensive heads will have a friction control that can change the level of resistance for when slower or faster pans are required. Some heads also offer the ability to lock the head so that it only moves across a particular axis, allowing your camera to either be only panned or tilted.

**Keep up-to-date with all of the latest video news, tips and tuition videos at [www.thevideomode.com](http://www.thevideomode.com).**

## VIDEO NEWS ROUND-UP

### Celebrating 30 years of EOS



In March 1987 Canon launched its EOS system with the EOS 650 35mm film SLR camera and its first two EF mount lenses. Fast-forward 30 years and the EOS System now includes 4K

shooting in DSLRs and the Cinema EOS system of cameras and cine lenses. But what have been the key video technological advances? To find out more visit the news section of [www.thevideomode.com](http://www.thevideomode.com) or go to [www.canon.co.uk](http://www.canon.co.uk).

### X-Rite's colour accuracy deal

Until 30 April the X-Rite i1 Filmmaker Kit – a colour-management kit designed for a colour-accurate workflow – is available in a £25 cashback deal. The i1 Filmmaker Kit includes the i1 Display Pro with i1 Profiler software and the ColorChecker Passport Video. For full details visit [www.xritephoto.eu](http://www.xritephoto.eu).



### New Saramonic audio options



Kenro has introduced Saramonic audio accessories in the shape of the CaMixer mini mic and adapter, the LavMic audio mixer and the lavalier microphone. It has also updated the SmartRig+ mixer and pre-amp, which is ideal for recording music videos. For more details about the full Saramonic audio product line-up info visit [www.kenro.co.uk](http://www.kenro.co.uk).

### Rainproof gimbal for GoPro shooters

The Removu S1 is a new, rainproof 3-axis stabilising gimbal designed for use with GoPro's Hero3, Hero4, Hero5 and Session cameras for shooting stable action footage. It features a detachable handgrip, a removable battery, a wireless remote control and is fully compatible with the GoPro range of helmet, body and bike mounts. To discover more about the Removu S1 and the Removu range visit [www.removu.com](http://www.removu.com).



### View our exclusive top tips videos

To watch The Video Mode's diverse range of tuition videos – from basic advice on white balance, shutter speeds, apertures, clip lengths, storyboarding and audio right up to expert advice from top commercial filmmakers and movie directors – just go to the Film School section of [www.thevideomode.com](http://www.thevideomode.com).



# Reader Portfolio

Spotlight on readers' excellent images and how they captured them



1

## Dawn Cotterell, Dorset



Dawn is a relatively new starter when it comes to shooting with a DSLR. She had shot for many years with her phone and a compact camera, but a few short years ago decided to take the plunge and invest in a Nikon D3300 and 18-55mm lens. Since then, she has developed a passion for flora and fauna. In the future she hopes to further develop her love of equine photography, a subject that's close to her heart. See more of her work at [www.facebook.com/dawncotterellphotography](http://www.facebook.com/dawncotterellphotography).

### Stag

**1** This is a strong portrait of a stag roaming in Richmond Park. Capturing the nobility of these beasts is certainly no easy feat  
Nikon D7100, 150-600mm, 1/250sec at f/7.1, ISO 320

### Goldfinch

**2** This was taken in a hide at Wareham in Dorset. Dawn has captured an engaging scene of conflict, and crucially kept her subjects in focus  
Nikon D7100, 150-600mm, 1/1600sec at f/5.6, ISO 1000

### Great Spotted Woodpecker

**3** This is a shot demonstrating that a little patience can go a long way. Dawn waited for the woodpecker to perch in this exact position and was rewarded with a great shot lit by perfect natural light  
Nikon D7100, 70-300mm, 1/320sec at f/5.6, ISO 1000



2



3



4





# Manfrotto The Reader Portfolio

winner chosen every week will receive a **Manfrotto PIXI EVO tripod** worth £44.95. Visit [www.manfrotto.co.uk](http://www.manfrotto.co.uk)

Lightweight and portable, the Manfrotto PIXI EVO boasts two different leg angles with a sliding selector enabling you to shoot ground-level images. It's adjustable, with two-section legs featuring five different steps that adapt the footprint to uneven surfaces. With a payload of 2.5kg, you can tilt the camera 90° to capture incredible images.



YOUR PICTURES IN PRINT

## Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit [www.amateurphotographer.co.uk/portfolio](http://www.amateurphotographer.co.uk/portfolio)



### Stag and Mist

**4** Another shot from Richmond Park and one that works due to various elements. The sun breaking through the mist has created a deeply atmospheric image and emphasised the beautiful silhouette of the stag surveying the land beyond  
Nikon D7100, 150-600mm, 1/500sec at f/6.3, ISO 640

### Robin

**5** Dawn shot this in Blashford Lakes near Ringwood. The washed-out background tones both complement the feathers of the robin's body and contrast with the strong red of the face and chest. It's a nice and simple example of the genre  
Nikon D7100, 150-600mm, 1/400sec at f/6.3, ISO 1600





# Accessories

Useful gadgets to enhance your photography, from phones to filters...

## Kenro Karoo Travel Tripod KENTR201

• [www.kenro.co.uk](http://www.kenro.co.uk) • £169.99

**Andy Westlake**

reviews a travel tripod that seems to rather belie its moniker

SOMETIMES names can be misleading. This kit from Kenro is billed as a 'travel tripod', by which you might assume that it's a dinky little thing that will fit into your carry-on luggage. In fact, it's nothing of the sort, but instead a full-size four-section aluminium model. Presumably the name refers to its reverse-folding design, with the legs hinging upwards around the head, which makes it more compact compared to older, more conventional models.

In terms of features, it ticks all the boxes, with multi-angle legs featuring easy-to-use twist locks, and a removable ballhead that has an independently locking panning base and an Arca Swiss-type quick release clamp. One of the legs unscrews and can be used to form a monopod, with or without the centre column and head. Both the tripod and monopod are sufficiently tall to support the camera at eye level for a 6ft-tall photographer.

### Verdict

There's plenty to like about this tripod, and on paper it includes a lot for the price. But while it appears to offer everything an enthusiast might want, in practice it has a few flaws. The leg-set is actually pretty good, and while it's not as nicely finished as some other models we've seen recently, such as the Cullmann Mundo 525M, this is really only of cosmetic concern. However, the bigger practical problem is the head, which is unable to lock the camera without noticeably drifting downwards. For a landscape photographer shooting with wideangle lenses, this may not be a huge concern, but with a telephoto it hampers getting the composition you want. Unfortunately, this flaw means that this Kenro Karoo tripod simply isn't quite as good as similarly priced alternatives.

### Short centre column

The included short column enables ground-level shooting.



### Levels

Two bubble levels on the quick release clamp help with setting the camera straight.

### Foam grip

Placed on the removable leg, this makes the tripod more comfortable to carry in cold weather.

### Weight hook

A sprung retractable hook at the base of the centre column can be used to hang your camera bag for increased stability.

### Carry bag

The tripod comes with a padded carrying case, but it has no internal pocket for the short column.

### At a glance

- Max height 164.7cm
- Folded length 46.4cm
- Load 7kg
- Weight 1.58kg

### KENRO'S KAROO TRIPOD RANGE



Kenro has only recently started selling its own-brand Karoo tripod range, and offers models in a range of sizes, in both aluminium and carbon fibre. We were more impressed by its Ultimate Travel tripod, which has a clever centre column design that can be set horizontally and a better head. It costs £215 for the aluminium version and £280 in carbon fibre.

**Amateur Photographer**  
Testbench  
★★★★★



# PNY 4-in-1 lens kit for smartphone

● [www.pny.eu](http://www.pny.eu) ● £24.99

WHILE smartphone cameras are capable of remarkably good image quality, one limitation is that their fixed lenses give little compositional flexibility. The obvious solution is to use add-on lenses, such as this set from PNY. It contains four different optics: a macro marked 15x, a fisheye labelled 198°, a 0.35x super-wideangle and a 0.63x wideangle that works by screwing onto the macro lens. These attach to your phone using a sprung plastic clip, which has slots either side for holding the lenses. The inside of the clip is felt lined, so it

The lenses attach to your smartphone using a sprung plastic clip

shouldn't scratch your phone or screen, and a small felt bag is provided to protect the lenses when they're not in use.

This approach is supposed to work with almost any phone, while being quicker to use than lenses that screw into a custom-designed case. However, it has its own problems. Centring the lenses properly is near-impossible, and the clip won't always sit flat against the phone's own lens, especially with slimmer devices. Load two lenses onto the clip and it often slips out of place under their weight. Unfortunately, an off-centre, tilted converter lens is a recipe for technically poor images.

However the optics themselves aren't too bad, at least if you can get them to sit tight. Attaching the macro lens to my iPhone SE allowed it to focus just a couple of centimetres from the lens, giving an image area of around 18x24mm. Both wide converters worked as expected, although with pretty severe barrel distortion and softening towards the frame edges. The fisheye gives a circular image with black borders, but comes nowhere close to covering 198° – more like 140°, perhaps.

Of course, these criticisms have to be seen in the context of this kit's low price, as £25 for four lenses is a bargain. It's fun to play around with, but ultimately you get what you pay for.

Andy Westlake



The PNY lenses are fun to play with, provided that you can get them to attach securely

# Amateur Photographer

The latest photography kit and technique at your fingertips



More great pictures  
More technique  
More opinion  
More inspiration

- Download online, enjoy offline
- Buy from the comfort of your own home
- Available the day the magazine goes on sale
- Missed an issue? Simply download a back copy

Try it today

[www.amateurphotographer.co.uk/digital-edition](http://www.amateurphotographer.co.uk/digital-edition)







INTRODUCING A NEW COLLECTION OF TRIPODS,  
CAMERA BAGS AND HEADS FROM VANGUARD



## ALTA COLLECTION

Inspired by feedback from photographers from around the world, the Alta Collection reaches a new level of innovation and versatility. This stylish and function-rich collection of tripods, camera bags and heads have solutions for all photography techniques.



PRO KIT / DRONE  
COMPATIBLE



ALTA ACTION  
TRIPOD BAG  
COMPATIBLE



48T & 49T  
ARE CABIN  
APPROVED\*

ALTA FLY 48T



ALTA FLY 49T



ALTA FLY 62T



\* Always check with your airline as cabin allowances may vary and are subject to change.

ALTA PRO 2 | ALTA SKY | ALTA FLY | ALTA RISE | ALTA ACTION



# VANGUARD

[www.vanguardworld.co.uk](http://www.vanguardworld.co.uk)



This shot of the Sussex coastline was taken from Eastbourne pier  
Fujifilm X-T20, Fujinon XF 23mm f/2 R WR,  
1/250 at f/4, ISO 200



# Fujinon XF 23mm f/2 R WR



The Fujinon XF 23mm f/2 R WR is paired with the X-T2. Alongside is the three-year-old XF 23mm f/1.4 R

Is the smaller and lighter XF 23mm f/2R WR a match for Fujifilm's older but faster XF 23mm f/1.4 R? **Michael Topham** gave it a test to find out

In the past, Fujifilm users who fancied a fast wideangle prime offering a 35mm-equivalent focal length had a fairly easy decision to make. The Fujinon XF 23mm f/1.4 R was the only lens of its focal length in the company's Fujinon X-mount lens line-up, and quickly became the first choice for landscape, travel, street, reportage and documentary photographers. As good as the lens is, it comes with quite a thickset barrel and is one of the larger primes Fujifilm produces for its X-series cameras. To complement the small,

lightweight feel of cameras such as the X-Pro2, X-T2 and X-T20, Fujifilm has developed a range of smaller f/2 primes to sit alongside its f/1.4 counterparts. The first of these to arrive was the XF 35mm f/2 R WR – a smaller, weather-sealed alternative to the XF 35mm f/1.4 R. This has since been joined by the XF 23mm f/2 R WR, a lens that shares similarities to the XF 35mm f/2 R WR and presents a £300 saving over the older Fujinon XF 23mm f/1.4 R.

When we reviewed the XF 35mm f/2 R WR, we came to the conclusion that unless you

really need the extra stop that the XF 35mm f/1.4 R provides, there's no major benefit to be had from choosing the larger alternative. Keen to find out if the same can be said for the XF 23mm f/2R WR, we subjected it to some rigorous real-world testing.

## Features

The XF 23mm f/2R WR is the widest lens in Fujifilm's current series of f/2 primes and costs £30 less than the new Fujifilm XF 50mm f/2 R WR, but £70 more than the XF 35mm f/2 R WR. Some photographers might tell you a lens that's equivalent to 50mm is the best prime you can pack in your bag, but a lens that offers a focal length equivalent to 35mm is incredibly versatile and can be used in a wide variety of situations to capture a range of







The maximum aperture was used in this low-light scene  
Fujifilm X-T20, Fujinon XF 23mm f/2 R WR, 1/40sec at f/2, ISO 3200

## ‘Unlike its bigger brother, this lens is much quieter at focusing, and it’s faster too’

➤ subjects. What I love about using a 35mm prime is the way it forces me to interact more with what I’m photographing and think very carefully about what is contained within the frame by moving my feet.

Although the lens we’re looking at is a stop slower than the older Fujinon XF 23mm f/1.4 R, there are benefits to be had from manufacturing the front element smaller and limiting the maximum aperture to f/2. Most significant is its compact size – something that has been achieved by developing a new optical formula, which sees 10 glass elements arranged in six groups. Two of the 10 elements are the aspherical type and feature as part of the focusing group in an effort to minimise performance fluctuations between different focal distances. The optical construction isn’t as complex as the 11 elements in eight group arrangement as found within the Fujinon XF 23mm f/1.4 R, but it does feature nine aperture blades as opposed to seven, so you can expect it to render attractive, circular bokeh at wide apertures.

You might have picked up on the fact that the lens features the WR abbreviation in its name. This indicates that it’s one of Fujifilm’s weather-resistant lenses. Unlike its more expensive relative that doesn’t feature weather sealing, this optic can be used in wet, dusty, or humid environments, and at temperatures as low as -10°C. Weather sealing is often taken for granted. What we shouldn’t forget is that it gives us the reassurance we need to keep shooting when the going gets tough. It can sometimes be the difference between keeping our camera out and getting the shot, and having to stow it away for fear it might get damaged.

The lens’s internal focusing system prevents the front element from shifting back and forth, and you’ll find it accepts filters and adapters via a 43mm thread. This is the same size thread as that found on the XF 35mm f/2 R WR. The other thing to consider is that filters and adapters will be cheaper than those you buy to

fit the larger 62mm filter thread on the Fujinon XF 23mm f/1.4 R. Whereas the older but faster lens has a minimum focus distance of 28cm, the lens we’re looking at lets you focus slightly closer to within 22cm of a subject.

### Build and handling

The saving you make in choosing this lens ahead of the Fujifilm 23mm f/1.4 XF R might suggest you should expect some compromises in terms of build quality. The good news is that this isn’t the case, and for the money you spend you’ll receive a lens that’s constructed to an exceptionally high standard. Put it up against the XF 35mm f/2 R WR, and you can see where this lens takes its inspiration from – it even has the same difference in diameter between the rear and the front of the lens, which results in the aperture ring being slightly larger than the manual focus ring in front.

Whereas the XF 35mm f/2 R WR is a quite short and stubby lens, this optic is a little longer. It’s not as long or as thickset as the 23mm f/1.4 XF R, and by making it more compact, there’s a good weight saving to be had, too. The older XF 23mm f/1.4 R wasn’t particularly heavy at 300g, but this lens manages to shed 120g off that to bring it under 200g. Unlike its close relative, you don’t get the option to snap the focus ring back to engage manual focus and there are no focus distance markings on the barrel. The only markings you do get are those on the aperture

ring, which clicks through its range in 1/3-stop increments and offers firmer resistance than the 23mm f/1.4 XF R when it’s turned. The resistance of the manual-focus ring is similar to before, albeit a fraction smoother and more fluid. One possible explanation for the improved feel of both the aperture and manual focus rings is the addition of internal weather seals. When you uncouple the lens from the camera, you’ll also notice a rubber ring at the rear that effectively seals it against the metal lens mount.

To shade the front element and prevent lens flare causing issues, it comes supplied with a small plastic hood that twists on to the front. Alternatively, it can be used with the vented metal hood (LH-XF35-2), which is also compatible with the XF 35mm f/2 R WR and costs £49. Our review sample of the lens was supplied in black, but those who chose their camera in a silver finish will be pleased to know that it’s available in silver to match.

### Autofocus

Unlike its big brother, which is known for making some pesky whirring noises as it goes about its business of focusing, this newer lens is much quieter. Not only that, it’s faster too. The inner-focus AF system uses a stepping motor to drive the focusing elements and when it’s combined with the phase-detection AF system of Fujifilm X-Pro2, X-T2 or X-T20, the lens can acquire focus as fast as 0.05 seconds. When I tested the lens with an X-T2 and X-T20 and then switched back to using the 23mm f/1.4 XF R, there was no doubting that this newer lens is the faster of the two.

### Image quality

The question many Fujifilm X-series users want answered is how well this new lens performs up against the 23mm f/1.4 XF R. To find out, we took a series of comparison shots with both lenses set to the same aperture. An early inspection of our images told us that the XF 23mm f/2 R WR was producing results that were just as sharp in the centre at f/4 as those captured with our three-year-old sample of the XF 23mm f/1.4 R. Further testing at different aperture settings confirmed the results we were getting with this newer lens

Here the lens was used close to its minimum focus distance  
Fujifilm X-T20, Fujinon XF 23mm f/2 R WR, 1/4000sec at f/2, ISO 100








A comparison was made at Cuckmere Haven, Sussex Fujifilm X-T20, Fujinon XF 23mm f/2 R WR, 1/1800sec at f/4, ISO 200

were highly impressive, as is illustrated in the magnified view of the image above.

The level of sharpness the lens resolves at the edge of the frame and in the centre is almost identical at f/2. Sharpness in the centre improves when the aperture is closed down and peaks between f/4 and f/5.6. Corner sharpness also gets better when you stop the lens down from f/2 and reaches its optimum at around f/5.6. To locate the sweet spot between centre and corner sharpness on this lens you'll want to use it at either f/4 or f/5.6. The impact of diffraction does soften overall sharpness a little – most obvious when the lens is used at its minimum aperture of f/16.

Our tests also show that the corners appear approximately 0.5EV darker than the centre at f/2 – a fraction more than 0.4EV figure we recorded on the 23mm f/1.4 XF R at its maximum aperture. Vignetting can be traced at f/2.8, but it's not overly offensive. By the time you stop down to f/4, you'll notice the corners appear no darker than the centre. Chromatic aberrations are handled well by the lens, with only minor fringing being observed along some high-contrast edges.

A close inspection of our distortion chart reveals that it handles distortion admirably, much like the older 23mm f/1.4 XF R. The amount of barrel distortion is so negligible you won't be aware of it in real-world shots, with the camera's in-camera processing correcting it automatically in JPEG files. Unlike some other manufacturers, Fujifilm delivers the correction for raw files via lens-specific metadata. This is accessed automatically by the raw converter you use to correct or mitigate common optical phenomena. It's why you won't find Fujifilm lenses listed under lens profiles. 



## Our verdict

Those who wanted Fujifilm to make a series of smaller primes to complement the larger and faster alternatives in the Fujinon range have had their wish come true. We knew that if this lens followed in the footsteps of the much-loved XF 35mm f/2 R WR, we'd be looking at another great lens, which this is. Its diminutive proportions make it easier to carry and stow away when you want to travel light, and it pairs up just as well with smaller camera bodies like the X-T20 as it does with Fujifilm's senior X-T2 and X-Pro2 models. I must admit I prefer it to the XF 23mm f/1.4 XF R and particularly like the idea of being able to buy it with the XF 35mm f/2 R WR for the same money you'd spend for the 23mm f/1.4 XF R. Those who settle for it won't be disappointed by its build quality or performance. This now leaves us to test the new XF 50mm f/2 R WR – a lens we're expecting to arrive with us in the next couple of weeks. Watch this space!

### Data file

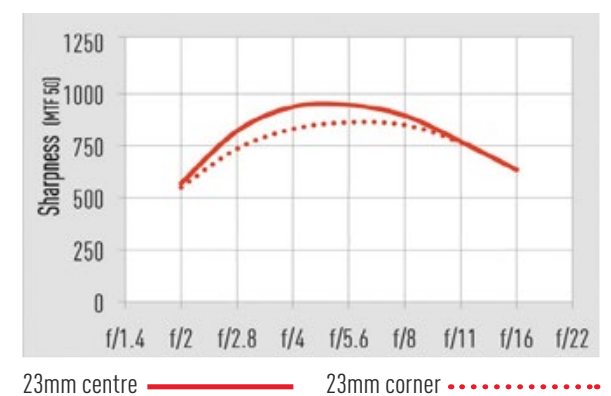
**Price** £419  
**Filter diameter** 43mm  
**Lens elements** 10  
**Groups** 6  
**Aperture** f/2-f/16  
**Minimum focus** 22cm  
**Dimensions** 60x51.9mm  
**Weight** 180g  
**Lens mount** Fujifilm X-mount  
**Included accessories** Lens cap, lens rear cap, lens hood, wrapping cloth

**Amateur Photographer Testbench GOLD**  
 ★★★★★

## Fujinon XF 23mm f/2 R WR

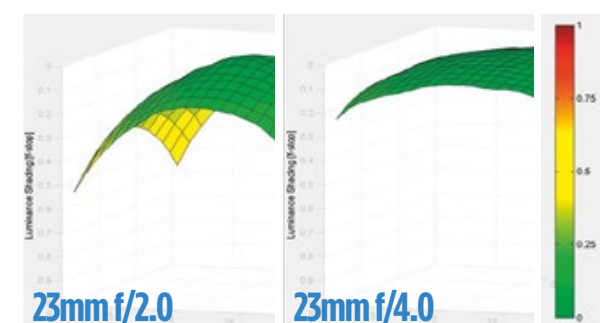
### Resolution

The lens gets gradually sharper at the centre and the edge of the frame when it's stopped down from its maximum aperture. The graph clearly illustrates that centre sharpness peaks between f/4 and f/5.6, with the edge sharpness reaching its optimum around f/5.6-f/8. To shoot in what's known as the 'sweet spot' of the aperture range, where you'll resolve the finest level of sharpness from the centre to the edge, it's recommended to use this lens at f/5.6.



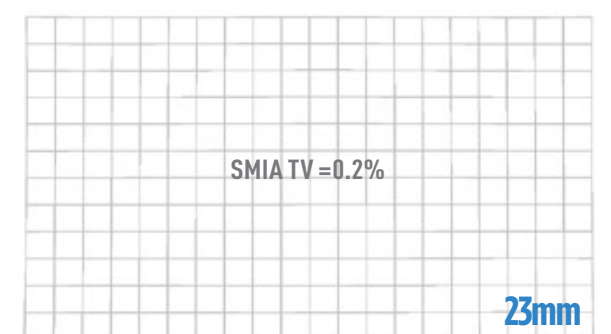
### Shading

Vignetting is apparent in images taken at f/2, with corners appearing approximately 0.5EV darker than the centre of the frame. Corner shading does improve by stopping the lens down to f/2.8 and by the time you reach f/4 the edges are barely any darker than the centre.



### Curvilinear distortion

Thanks to Fujifilm's integration of software distortion correction, users can expect well-corrected JPEG and raw files. If you'd like to take control over how much digital metadata distortion is applied, you'll need to use software that allows you to do this – Capture One being one example.







# Sony Alpha 99 II

Sony's flagship A-mount camera has a tasty new AF system that operates at a maximum shooting rate of 12fps. **Angela Nicholson** puts it through its paces








## At a glance

£2,999 body only

- Bionz X processor supported by front-end LSI
- 42.2-million-pixel full-frame CMOS sensor
- ISO 100-25,600 (expandable to ISO 50-102,400)
- 12fps continuous shooting
- 3in, 1.23-million-dot tilt and swivel LCD screen
- 2.36-million-dot OLED EVF



## For and against

-  Fast, accurate AF system suitable for sport and action
-  Capable of shooting at 12fps with AF and metering
-  High-quality electronic viewfinder
-  Solid, weatherproof build with a comfortable, chunky grip
-  Menu system is very extensive but poorly organised
-  No touchscreen control
-  Over-complicated collection of autofocus area modes

## Data file

Sensor	42.4MP full-frame BSI-CMOS
Output size	7952x5304 pixels
Lens mount	Sony Alpha
Shutter speeds	30sec to 1/8000sec, bulb
ISO	ISO 100-25,600 standard ISO 50-102,400 expanded
Exposure modes	PASM, movie, panorama
Metering system	1200-zone evaluative
Exposure comp	+/-5EV in 1/3 or 1/2 steps
Drive mode	12fps
Viewfinder	2.36-million-dot 0.5in OLED EVF
AF points	323, Hybrid Phase Detection
LCD	1.23-million-dot, 3in tilt and swivel LCD
Video	4K (3840x2160) 30fps
Memory card	SD/SDHC/SDXC (2 slots); Memory Stick Pro Duo (in slot 1)
Power	NP-FM500H Lithium-ion battery
Battery life	390 shots (EVF); 490 shots (LCD)
Dimensions	142.6x104.2x76.1mm
Weight	849g (with battery and card)


There was some surprise when Sony announced the Alpha 99 II at Photokina last September, because although everyone was anticipating a high-end camera, many had assumed it would be an E-mount compact system camera rather than an A-mount single-lens-translucent (SLT) model. The new camera is the replacement for the A99 that was announced way back in September 2012. However, the new model doesn't just play catch-up, the spec sheet reveals some very exciting features that make tempting reading for serious photographers interested in shooting sport and action. Like the model it replaces, the A99 II uses a fixed translucent mirror where an SLR would have a reflex mirror. Hence there's an

electronic viewfinder rather than an optical one and a dedicated autofocus sensor (more of this later). Let's take a closer look.

## Features

Inside the A99 II is the same 42.2-million-pixel back-illuminated full-frame sensor as is in the popular Sony Alpha 7R II. That means there's a gapless micro-lens design for better light efficiency and no optical low-pass filter for better detail resolution. That extra light-gathering potential is especially important with an SLT design as some of the light that exits the lens is diverted by the translucent mirror before it reaches the imaging sensor. Images are output at up to 7952x5304 pixels in size, giving maximum print dimensions of 67x45cm (26.5x18in) at 300ppi.





Using the Daylight white balance setting and Standard Creative Mode has produced a nice, vibrant yet natural result with this scene  
24-70mm f/2.8 ZA SSM at 50mm,  
1/160sec at f/9, ISO 100

In addition to the Bionz X processing engine, there's a front-end LSI that helps boost processing power. These and a redesigned shutter unit enable the A99 II to shoot at a maximum speed of 12fps in Continuous Hi+ mode. Further good news is that this rate is possible with continuous autofocus and exposure metering operation, although there are a few caveats. For example, if you set an aperture smaller than f/9 when Hybrid Phase Detection AF is activated, focus is fixed at the first shot. If Hybrid Phase Detection AF is not active, the cut-off drops to just f/4.

Switching from Continuous Hi+ to Continuous Hi drops the shooting rate down to 8fps and avoids any issues with the aperture settings. It also results in an uninterrupted Live View image during shooting.

A large buffer enables the 12fps shooting rate to be maintained for up to 60 extra-fine JPEGs or 25 uncompressed raw files, provided an appropriately fast memory card is in use.

Returning to the subject of autofocus, the A99 II is the first full-frame Alpha camera to

have Sony's 4D FOCUS technology. It employs a Hybrid Phase Detection AF system that uses two sensors. The first of these, housed beneath the viewfinder, is a dedicated AF sensor with 79 phase-detection points (15 cross-type) while the second is the imaging sensor and has 399 phase-detection AF points. Where the points on these two sensor overlap, there's a hybrid cross point. Also, as the dedicated AF sensor isn't behind a shutter or moving mirror, focusing can take place continuously. It's all designed to make the system more sensitive and better able to track moving subjects. The AF system also has a claimed sensitivity of -4EV, matching the Nikon D5 and beating the Canon EOS-1DX Mark II.

As we have come to expect from Sony, there's an extensive array of autofocus point selection options including Wide, Zone, Centre, Flexible Spot, Expanded Flexible Spot and Lock-On AF (Wide, Zone, Centre, Flexible Spot and Expanded Flexible Spot).

Another key inclusion is 5-axis SteadyShot INSIDE Image Stabilisation. This has a new

gyro sensor, which detects small movements and contributes to the claimed 4.5EV decrease in safe handholding shutter speed. In addition, Face Detection and Eye AF are onboard to help get people shots sharp.

In addition to the usual multi, centreweighted, and spotmetering options, Sony has given the A99 II Entire Screen Average and Highlight modes. In Highlight mode, the camera automatically detects bright areas in the frame and reduces exposure to avoid highlight detail clipping.

### Build and handling

Although the A99 II is a large camera by modern standards, it's around 8% smaller than the camera it replaces. It has a magnesium-alloy body that gives it a nice solid feel, while seals around the buttons, dials and media port door help to keep out moisture and dust.

A fat grip on the front and the rear thumb-ridge make the camera feel comfortable in your hand whether you're shooting or carrying it between shots. A textured





Many images shot in bright conditions benefit from -0.3EV exposure compensation  
70-200mm f/2.8 G SSM II at 200mm, 1/1000sec at f/2.8, ISO 160

coating under your fingers and thumb also give an assured grip.

As you'd expect with a camera aimed at serious photographers, the A99 II has a liberal covering of buttons and dials to give speedy access to key features. On the left of the top-plate, the mode dial lets you select shooting mode quickly with the enthusiast's favourite PASM options sitting alongside Auto, Sweep Panorama and Movie mode. This dial has a rubberised

edge that makes it easy to grasp, and a lock that manages not to be too fiddly.

On the back of the camera is a multi-selector control that gives a quick means of navigating the menu, making setting selections and moving the AF point. While I like this type of control, I found the A99 II's took a while to get used to, because if you want to tab down, for instance, you can't just nudge the control from above, you have to press it in at the bottom.

It's not a major issue, but it caused a little frustration the first few times I tried to shift the AF point.

By default, pressing the control in at the centre point sends the AF point to the centre and activates focusing. If you want to use a different focus point, you have to press the FN button to open the Function menu, scroll to Focus Area, press to select, press to confirm the Focus Area mode (assuming the option you want is already selected, if not you'll need

to scroll to it) and then you can use the navigation controls to select the AF point you want. This is not especially quick, but thankfully there are a couple of alternative options that can be set via the menu. Setting the Centre Button to 'Focus Area' allows you to shift the focus point directly using the four-way controller and access the Focus Area selection options with a central press. Alternatively, setting it to 'AF On' enables you to set the AF point



Sony has included some sophisticated video-recording features on the Alpha 99 II

## 4K Video recording

ALTHOUGH 4K video recording capability has appeared in many of Sony's cameras, compacts and interchangeable-lens models, the A99 II is the first A-mount camera to offer it. In Super 35mm format (roughly APS-C size) it has full pixel readout without pixel binning, which means it over-samples, collecting approximately 1.8x the data that's required to create 4K (3840x2160) footage. It's also possible to shoot Full HD (1920x1080) video at frame rates from 1fps to 120fps using the camera's Slow and Quick modes, giving the ability to produce 60x fast motion or 5x slow motion effects. Picture profiles let you give

videos (or stills) a particular look in-camera, but more experienced videographers will prefer to use the S-Log2 and S-Log3 gamma settings to extend dynamic range and create flat-looking footage that's ideal for grading. Gamma Display Assist is also on hand to display the flat footage with a contrast curve applied to give a clear idea of the final appearance.

Clean HDMI output enables uncompressed footage to be output to an external device.

Thanks to the SLT design, AF performance in video mode is as fast as in stills, but there are times when it would be nice to have a slower transition in focus, making manual focus a better option. In other respects, the quality of the A99 II's footage is very good.





The active AF point drifted to the back of the car for this shot taken in Wide AF Area mode 70-300mm f/4.5-5.6 G SSM II, 1/15sec at f/8, ISO 100

directly and start focusing with a central press. I found the first option the most useful.

On the bottom left of the camera's front is a multi-controller dial with a central button. The dial allows you to scroll through options while the button enables selections. Rather than having to delve into the menu to change the function of the multi-controller, you can press and hold the button to see the options. Once you've made your selection, a quick press of the button activates the control before the dial is used to change the setting. I found it useful to use the controller for setting exposure compensation and changing the white balance when the camera was held to my eye.

Helpfully, a switch under the multi-controller dial enables you to turn the dial clicks off. That's good news when you're shooting video and it's nice to be able to re-activate the clicks when you're shooting stills.

Naturally a complex, feature-rich camera like the A99 II will have an extensive menu and while familiarity will help you become accustomed to the layout, the A99 II's menu could be better arranged. For instance, it's divided into four tabs with two labelled with camera icons, one showing a Wi-Fi symbol, another a playback icon and the final one a toolbox. Each of these tabs has several pages nested under it and every page has a heading to help identify the type of settings or features within. It sounds quite logical, but there are 32 pages in total. Also, aspects such as the operation customisation are found on the eighth and ninth page of the second camera tab, even though you might reasonably expect to

see them in the set-up menu. It would also be better to group the options on each page so there are fewer to scroll through. It has to be said that a touchscreen would make it quicker and easier to scroll/swipe through the options and make setting selections.

### Performance

Sony has paid a lot of attention to the speed credentials of the A99 II, giving it a high continuous-shooting rate with full autofocus capability. Naturally, I was keen to put this to the test.

My first opportunity to do this was at Mercedes World in Weybridge, where the weather conspired to create tough conditions for any autofocus system, with persistent drizzle suppressing contrast and regularly coating the front element of the lens. I was also directing the camera towards silver and black cars on a wet tarmac track, not high-contrast targets.

The camera's autofocus challenge was made tougher than it might've been because I mainly shot using a Sony 70-300mm f/4.5-5.6 G SSM II lens at the 300mm point. Consequently, the widest aperture available was f/5.6, not as bright as most professional motorsports photographers would use. At that aperture, getting a shutter speed of 1/400sec required sensitivity settings that varied between ISO 320 and ISO 800 depending upon the thickness of the cloud.

Shooting in Expanded Flexible Spot mode to enable me to set a small AF point while drawing on the surrounding points to keep the subject sharp if I didn't pan well, I found that the camera was able to get the cars sharp

## Focal points

There's much more to the Sony Alpha 99 II than the huge leap in sensor resolution

### Bluetooth connectivity

In addition to Wi-Fi and NFC connectivity, the A99 II has Bluetooth communication built-in. This enables the camera to be paired with a phone using the PlayMemories Mobile app.

### Battery

The NP-FM500H battery has a claimed life of 390 shots using the viewfinder, or 490 shots if the screen is used. However in continuous-shooting mode I was able to shoot more than 870 images without exhausting the battery completely.

### Electronic viewfinder

This provides a clear view for manual focusing, but a faint grid pattern is just visible. The colour and contrast are a good match for the captured image.



### Dual memory cards

By default, the A99 II saves to slot 1, but slot 2 can be selected via the menu. It's also possible to record files to both cards simultaneously. There are also two 'Sort' options – one that puts raw files on one card and JPEGs on the other, and another that separates stills and videos onto different cards.

### Screen

The 3in, 1,228,800-dot screen is mounted on an unusual bracket which allows it to tilt up 134° and down 180°, and rotate 180° clockwise and 90° counter-clockwise. It's useful for shooting from high and low angles in landscape or portrait format.





The Black and White Creative Style can produce some nice results, but as is often the case, it usually benefits from an increase in contrast  
24-70mm f/2.8 ZA SSM at 60mm,  
1/10sec at f/2.8, ISO 200



➤ and keep them in focus as they sped towards me. Handing responsibility for selecting the AF point over to the camera and shooting in Wide AF mode also delivered some good results. However, from the location of the green squares in the viewfinder, I could tell that the focus point was sometimes on the far end of the car rather than the front.

While the weather and light was poor at Mercedes World, the movement of the cars was quite predictable, so I also took the A99 II to a rugby match for further testing. Thankfully the weather was much better, with sunshine giving better contrast, but with lots of players on the pitch and diagonal runs being made, rugby is a challenging sport to shoot. On the whole, the A99 II performed very well, producing sharp images when the active AF point was over the subject. Flexible Spot and Expanded Flexible Spot proved the most successful options. However, there were odd occasions when the camera failed to focus and delivered a

completely blurred result. Opting to shoot at 8fps rather than 12fps, I found it easy to follow the players as they ran around the pitch.

Thanks to the electronic viewfinder I was quickly able to spot that the A99 II has a tendency to slightly overexpose images shot in sunny conditions when the Multi Metering mode is in use. Many benefitted from a reduction of 0.3 or 0.7EV using the compensation control.

In the default Creative Style (Standard) and with auto white balance selected, colours generally look good, provided the exposure is right. Switching to Vivid or Landscape gives a bit more pep when needed.

The A99 II is the first Sony A-mount camera to feature 5-axis image stabilisation and it's very useful in low light. When shooting with the Zeiss Vario-Sonnar 24-70mm f/2.8 ZA SSM II at the 70mm end, I found I achieved a hand-held hit rate of around 50% with a shutter speed of 1/5sec. That's a compensation of about 5EV.

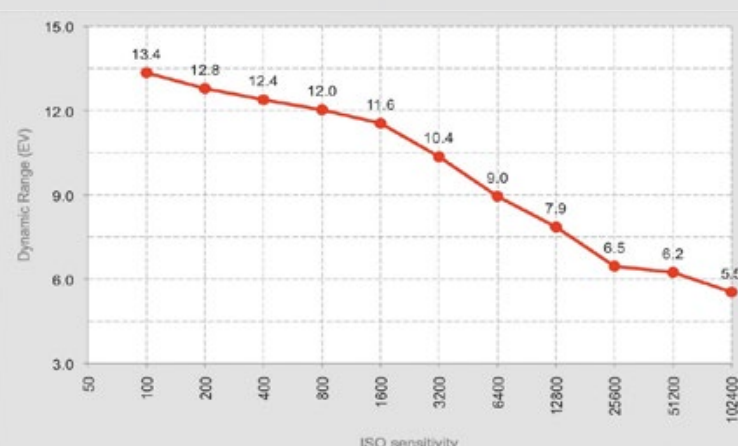


## Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

Sony has used a back-illuminated design for the A99 II's sensor to maximise the amount of light that can reach the 42 million pixels, thus ensuring a strong image signal and allowing a wide expanded-sensitivity range, despite the light-loss that is inevitable with the SLT design. There's also no optical low-pass filter to help boost the clarity of fine details. The latest sensor technology also keeps noise in check, but comparing raw files with JPEGs confirms that as usual, raw files are the best option for images taken at sensitivities over ISO 12,800.

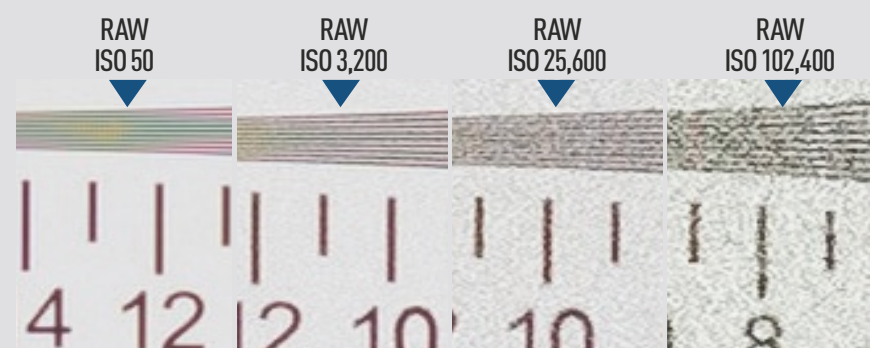
### Dynamic range



With a dynamic range of 13.4EV at ISO 100 according to our Applied Imaging tests, the A99 II's raw files have lots of scope for recording tonal detail and enabling post-capture shadow recovery. The drop in dynamic range as the sensitivity setting is increased is initially rather gradual, with excellent results up to ISO 1600 and over 10EV still recorded at ISO 3200. But beyond this the fall becomes much more rapid, and by the time we reach ISO 25,600 and above, the low measurements indicate significant shadow noise.

### Resolution

Below we show details from our resolution chart test pattern (right). Here multiply the number beneath the lines by 400 to give the resolution in lines per picture height.



With a pixel count of 42.4 million, the A99 II should resolve a high level of detail and while it does, it can't match the impressive resolution scores of the 50MP Canon EOS 5DS R. Not surprisingly, it's a pretty close match for the 42MP Sony A7R II, which has proved very popular with photographers in a range of genres where detail is paramount, including landscape. Naturally, detail levels drop as sensitivity rises, but it is maintained well in raw files up to around ISO 25,600. JPEGs, however, are best restricted to a maximum of ISO 12,800 before noise and noise reduction becomes too destructive.



# Amateur Photographer

Image Engineering

Our cameras and lenses are tested using the industry-standard Image Engineering IQ-Analyser software. Visit [www.image-engineering.de](http://www.image-engineering.de) for more details

## Noise

Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied, to strike the best balance between resolution and noise.



RAW ISO 50



RAW ISO 1600



RAW ISO 6,400



RAW ISO 25,600



RAW ISO 51,200



RAW ISO 102,400



Noise only starts to become visible at 100% in images taken at a sensitivity setting of ISO 3200, and even then it's just a slight hint of texture in some evenly toned areas. Step up to ISO 6400 and this becomes a little more visible, even making an appearance at normal viewing sizes, but it's not problematic. By ISO 12,800, the impact of noise reduction starts to take its toll on the finest details of JPEG images, while the raw files still look very good, albeit with a little more grain. The A99 II's maximum native sensitivity setting is ISO 25,600, but I would aim to keep below that if possible, as there's a marked increase in noise in comparison with the ISO 12,800 results. Stepping up to the expansion settings sees noise become more clumped and there's significant loss of detail.

## The competition



### Canon EOS 5D Mark IV

**Price** £3,499 body only  
**Sensor** 30MP full-frame  
**ISO** 100-102,400  
**Continuous shooting** 7fps  
**Reviewed** 22 October 2016  
 ★★★★★



### Nikon D810

**Price** £2,499 (body only)  
**Sensor** 36MP full-frame  
**ISO** 32-51,200  
**Continuous shooting** 5fps  
**Reviewed** 30 August 2014  
 ★★★★★



### Sony Alpha7R II

**Price** £2,999 (body only)  
**Sensor** 42MP full-frame  
**ISO** 100-102,400  
**Continuous shooting** 5fps  
**Reviewed** 18 August 2016  
 ★★★★★

Read the full tests of these cameras at [www.amateurphotographer.co.uk/reviews](http://www.amateurphotographer.co.uk/reviews)

## Verdict

SONY has clearly invested a lot of time and effort in improving the A99 to create the A99 II. The new camera makes a huge leap in pixel count, up from 24.3MP to 42.2MP, the full-resolution continuous shooting rate has also doubled and there's 4K video capability. In another key change, the autofocus system is in a different league, proving capable of keeping fast-moving subjects sharp even in low light – something the original A99 struggled with.

As Sony supplies the sensors found in many manufacturers' cameras, it's not really surprising that the A99 II is able to produce high-quality images throughout much of its sensitivity range, with plenty of sharp detail and noise that is controlled very well up to around ISO 12,800. The results at low sensitivity settings are particularly impressive.

Manufacturers often say that they want to keep menu systems the same or similar across their camera range to make it easier for photographers to upgrade or swap between models, but with an increasing array of features and settings, it's time for a rethink. Sony isn't alone in attracting this criticism, but the A99 II could have been a great opportunity to launch a less cluttered user interface.

While the A99 II has much to commend it, it's been four years since the A99 was introduced and during that time Sony has only introduced three other SLT



models. Consequently, much of the limelight has been taken by mirrorless models such as the A6000 and A6500, and the full-frame A7 series. It's possible that prospective A99 II customers have become enamoured with other cameras in the company's line-up, such as the A7R II. Granted, that camera doesn't have the same autofocus performance, but it's considerably smaller, has a great feature set and produces similarly detailed images. For the moment, however, the A99 II offers the pinnacle of autofocus capability in a Sony camera, and provided the company continues to develop its A-mount lens range, it makes an attractive proposition for serious photographers interested in shooting a wide range of subjects.

### Amateur Photographer

### Testbench

### Recommended

★★★★★

FEATURES	9/10
BUILD & HANDLING	7/10
METERING	7/10
AUTOFOCUS	9/10
AWB & COLOUR	8/10
DYNAMIC RANGE	8/10
IMAGE QUALITY	9/10
VIEWFINDER/LCD	8/10



# NEW FB Mono Gloss Baryta 320



Image © Paul Hassell

Bring the beauty of the darkroom into the digital world with **FB Mono Gloss Baryta 320**, a fibre based inkjet media with a stunningly smooth glazed gloss surface.



**Available in:**  
A4 to A2 sheets  
and a range of  
15mtr rolls.

Get yours today  
from just

**£14.95**

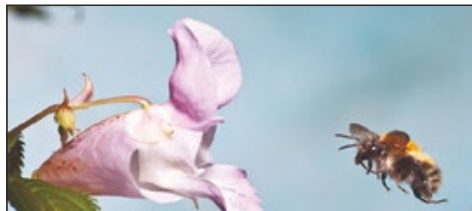
[www.permajet.com](http://www.permajet.com)  
01789 739200

## TRIGGERSMART

A **unique** capture system that triggers your camera using **motion, sound or light**

The TriggerSmart is designed to easily capture images using Sound, Light Intensity Increase, Infra Red Beam Breaking and Movement.

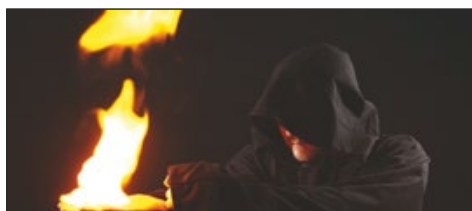
A great variety of stills and video cameras can be used, digital as well as film based. It can also trigger flash units and other devices.



IR Beam Breaking Mode



Sound Mode



Light Intensity Mode



The TriggerSmart Kit: the control unit MCT-1, IR/LIS receiver, IR transmitter and sound sensor, two mini tripods, one 2° baffle, two sensor connection cables and one camera connection cable.

(Some cameras will require a specific adapter cable. See website.)

**ONLY £198.00 incl. VAT.**

For information and to buy: [www.robertwhite.co.uk](http://www.robertwhite.co.uk)

## WANTED FOR CASH Exclusively... **Nikon** HIGHEST PRICES PAID

Grays of Westminster are always seeking mint or near-mint examples of Nikon equipment:

Nikon cameras, AF-D Nikkor lenses, AF-S Silent Wave Nikkor lenses, AF Micro-Nikkor lenses, Nikon Speedlights, Nikkor AIS & AI Manual Focus Lenses

Please telephone 020-7828 4925 or you can email us at [info@graysofwestminster.com](mailto:info@graysofwestminster.com) for our highest offer.

Grays of Westminster  
– Exclusively... **Nikon**  
40 Churton Street, Pimlico  
London SW1V 2LP



[www.graysofwestminster.co.uk](http://www.graysofwestminster.co.uk)



# TechSupport

Email your questions to: [apanswers@timeinc.com](mailto:apanswers@timeinc.com), **Twitter** @AP\_Magazine and #AskAP, or **Facebook**. Or write to Technical Support, Amateur Photographer Magazine, Time Inc. (UK), Pinehurst 2, Pinehurst Road, Farnborough Business Park, Farnborough, Hants GU14 7BF

## Focusing advice

**Q** I have no experience in photography, but one day I was in a camera shop and decided, 'What the heck'. I need a camera, so I purchased a fairly cheap Nikon D3400 with a standard 18-55mm lens. I have used it a few times but today was the first proper time out and about with it. Anyway, all the settings were on manual, whilst using the digital screen to check the focus/ISO etc. It all looked perfect but when it came to loading my images on the computer the focus definitely isn't as sharp as it should be. My question is – is it advisable to use the screen or viewfinder to take pictures? I wear glasses and thought the screen would be better. I admit it's my first time using the camera properly, but I half expected that what I saw on the screen would be identical to what would appear on my computer screen. Very subtle changes in focus are certainly hard to detect.

**pr0xibus (from the AP forum)**

**A** It's a good idea to explore manual settings and I'd urge you to persevere, as a great way to learn how to use your camera is through trial and

error. Before autofocus SLR cameras became prevalent in the 1980s, photographers were very dependent on the viewfinder for checking focus – and the design of these cameras reflected this. Today, with autofocus, arguably the emphasis is less on using the viewfinder for focusing. We do live in a 'screen' culture now with the vast majority of compact cameras and even interchangeable-lens cameras doing without a viewfinder, let alone the ubiquity of smartphone cameras. Yes, you can use the viewfinder for checking focus but there are fewer focusing aids than there were with manual focus SLRs, and unless you own a full-frame SLR the viewfinder view is smaller and less revealing. There is limited resolution offered by the rear screen but you can use magnification in live view mode to get very precise focus control. Unfortunately this isn't always convenient, especially if your subjects are moving around quite fast. With a relatively large sensor camera like your Nikon D3400, compared to a compact camera or a smartphone, you will get reduced depth of field, or less distance of sharply focused details. You could pre-focus or simply use autofocus.



The GX80 can be set to shoot in 3:2 ratio



Of Olympus's two 17mm lenses, the larger f/1.8 optic is the better

## Which 17mm Olympus M.Zuiko lens?

**Q** I have been saving up for the Olympus 17mm M.Zuiko f/1.8 lens, which will hopefully marry well with my Olympus Pen E-P3 for street photography. My budget is tight and I will have to settle for a used example. I have also seen an Olympus M.Zuiko 17mm f/2.8 pancake lens advertised which I can afford right now. Is it worth waiting for the f/1.8 or is the pancake lens a bargain?

**Jerry Phillips**

**A** As the saying goes, 'The best camera in the world is the one you have on you'. And that could apply to lenses as well. The 17mm pancake suits the needs of street photography well enough; it's reasonably bright and has a field of view similar to a full-frame 35mm optic, which is very popular for street photography. It's also very compact and light. Optically, it's not bad, but by Olympus standards it's not stellar. Meanwhile, the 17mm f/1.8 is a very good lens. Although heavier and larger, it's still very compact and feels more robust. It also has much better autofocus, being faster and quieter. The icing on the cake for the f/1.8 is 'snapshot' instant manual focus – pull the focus ring back to reveal a distance scale. The pancake is not a disaster but the f/1.8 is by far the better lens.

## Which aspect ratio?

**Q** I have just bought a Panasonic Lumix GX80, and by default the aspect ratio is 4:3. After looking at the images they seem a little square compared to my Canon EOS 550D. There is an option to change the ratio to 3:2, so would this be beneficial? I only shoot for fun, and I'm not really interested in printing.

**thewall (from the AP forum)**

**A** It's entirely your choice. You will sacrifice some resolution by not using some of the top and bottom areas of the 4:3 frame when in 3:2 mode. Alternatively, if you feel comfortable using 3:2 it could reflect positively in your photography. If shooting in raw, be aware that raw files still contain the entire 4:3 sensor area, regardless of aspect ratio chosen.

**Q&A compiled by Ian Burley**



# Camtech

MAIL ORDER HOTLINE:

**01954 251 715**

Open 9am — 9pm, 7 days a week  
www.camtechuk.com

Specialists in fine pre-owned cameras, lenses, binoculars and accessories

NEXT DAY DELIVERY GUARANTEED

## Digital Photography

CANON EOS 5D MK 3 COMPLETE ONLY 25798 ACTS.....	MINT £1,295.00
CANON EOS 5D MK 2 COMPLETE.....	MINT- £745.00
CANON EOS 7D MK II BODY COMPLETE LOW USE.....	MINT BOXED £975.00
CANON EOS 6D BODY COMPLETE.....	MINT- £899.00
CANON EOS 600D WITH 18-55 LENS COMPLETE.....	MINT-BOXED £325.00
CANON EOS 5D BODY WITH BATTERY & CHGR.....	MINT £345.00
CANON EOS 100D BODY COMPLETE WITH ALL ACCSS.....	MINT BOXED £265.00
CANON EOS 1200D KIT WITH 18-55 LENS.....	MINT BOXED £199.00
CANON EOS 550D WITH 18-55mm LENS CHGR+BATT.....	MINT- £199.00
CANON EOS 550D WITH CHGR+BATT.....	MINT- £155.00
CANON 580EX MK II SPEEDLITE.....	MINT CASED £175.00
CANON 580EX MK II SPEEDLITE.....	MINT-BOXED £195.00
CANON 580 EX SPEEDLITE.....	MINT-CASED £179.00
CANON 550 EX SPEEDLITE.....	MINT-BOXED £110.00
CANON BG-E11 GRIP FOR 5D MK III.....	MINT BOXED £175.00
CANON BG-E7 BATTERY GRIP FOR EOS 7D.....	MINT BOXED £75.00
CANON BG-E7 BATTERY GRIP FOR EOS 7D.....	EXC+++BOXED £59.00
CANON BG-E4 BATTERY GRIP FOR EOS 5D.....	MINT BOXED £49.00
FUJI X PRO 2 COMPLETE VERY LITTLE USE.....	MINT BOXED £1,095.00
FUJI X PRO 1 BODY COMPLETE LITTLE USED.....	MINT BOXED £349.00
FUJI X PRO 2 HANDGRIP GENUINE FUJI.....	MINT BOXED £79.00
FUJI X PRO 1 HANDGRIP GENUINE FUJI.....	MINT- BOXED £69.00
FUJI 60mm f2.4 F R UJINON MACRO BLACK LENS.....	MINT BOXED AS NEW £425.00
LEICA X VARIO WITH LEICA HOOD AND SP BATT BLK....	MINT BOXED £1,395.00
NIKON D750 BODY COMPLETE ONLY 4621 ACTUATIONS MINT BOXED £1,295.00	
NIKON D700 BODY COMPLETE 21000 ACTUATIONS.....	MINT BOXED £575.00
NIKON D7100 BODY COMPLETE ONLY 12665 ACTS.....	MINT BOXED £575.00
NIKON D7000 BODY COMPLETE 2339 ACTUATIONS.....	MINT BOXED £395.00
NIKON D2X BODY COMPLETE REALLY NICE ONE.....	MINT-BOXED £395.00
NIKON D2 HS BODY COMPLETE.....	EXC+++BOXED £375.00
NIKON D300 BODY WITH BATTERY AND CHGR.....	MINT- £225.00
NIKON D40 BODY COMPLETE.....	MINT-BOXED £125.00
NIKON MB-D16 BATT GRIP FOR D750.....	MINT- BOXED £175.00
NIKON MB-D10 BATTERY GRIP FOR D700,D300S,D300.....	MINT BOXED £69.00
NIKON SB 600 SPEEDLITE.....	MINT- £99.00
NIKON SB 800 SPEEDLITE.....	EXC+++ £159.00
SIGMA EM-140 DG NA - ITTL MACRO FLASH.....	MINT BOXED £25.00
SIGMA EF 610 DG SUPER FLASH NIKON FIT.....	MINT BOXED £95.00
SIGMA EF-530 DG ST ELECTRONIC FLASH ITTL NIKON FIT.....	MINT BOXED £75.00
OLYMPUS OM-D E-5 DIGITAL WITH 12 - 50EZ ED LENS.....	MINT BOXED £395.00
OLYMPUS OM-D HLD-6 GRIP FOR OM-D E-5 etc.....	MINT BOXED £89.00
OLYMPUS 12mm f2 ZUIKO DIGITAL ED MICRO 4/3RDS.....	MINT £399.00
PANASONIC 45-75mm F4/5.6 LUMIX G X VARIO M 4/3RDS.....	MINT £219.00
OLYMPUS 50mm F2 MACRO ZUIKO DIGITAL ED 4/3RDS.....	MINT CASED £325.00
OLYMPUS 40 - 150mm F3.5/4.5 ZUIKO DIGITAL ED 4/3RDS.....	MINT + HOOD £69.00
OLYMPUS 70 - 300mm F4/5.6 ZUIKO DIGITAL ED 4/3RDS MINT + HOOD £199.00	
SIGMA 55 - 200mm F4/5.6 - OLYMPUS DIGITAL 4/3RDS.....	MINT + HOOD £199.00
OLYMPUS DIGITAL EX - 25 EXTENSION TUBE 25MM.....	MINT £95.00
OLYMPUS FL-14 FLASH UNIT.....	EXC++ BOXED £69.00
OLYMPUS FL-40 FOR OLYMPUS DIGITAL.....	MINT BOXED £59.00
PANASONIC GF1 BODY COMPLETE.....	MINT-BOXED £95.00
PANASONIC GF2 BODY COMPLETE WITH ALL ACCESS.....	MINT BOXED £145.00
PANASONIC DMW-VF1 FINDER FOR PANASONIC.....	MINT BOXED £89.00
LEICA 14 - 50 D f2.8/3.5 LUMIX VARIO ELMARIT 4/3rds.....	MINT £165.00
SIGMA 30mm F2.8 DN MICRO 4/3RDS.....	MINT BOXED £15.00
SONY 16mm f2.8 FISH-EYE FOR ALPHA.....	MINT BOXED £545.00
SONY 20mm f2.8 WIDE ANGLE FOR ALPHA.....	MINT BOXED £399.00
SONY 135mm f2.8 STF LENS FOR ALPHA.....	MINT BOXED £775.00
SONY DSC-HX90V COMPLETE VERY LOW USE.....	MINT BOXED £275.00
SONY DT 30mm F2.8 MACRO SAM LENS.....	MINT BOXED £115.00
SONY ALPHA HVL-F36AM FLASH GUN.....	MINT CASED £129.00

## Canon Autofocus, Digital Lenses, Canon FD

CANON 8 - 15mm f4 USM "L" FISHEYE.....	MINT CASED £799.00
CANON 16 - 35mm f2.8 USM "L" MK 2.....	MINT BOXED £875.00
CANON 16 - 35mm f4 USM "L" LATEST.....	MINT+HOOD £745.00
CANON 17 - 40mm f4 USM "L".....	MINT BOXED £385.00
CANON 17 - 40mm F4 USM "L".....	MINT- £299.00
CANON 24 - 70mm f4 "L" USM IS LATEST + HOOD.....	MINT BOXED £625.00
CANON 24 - 70mm f4 "L" USM IS LATEST + HOOD.....	MINT CASED £599.00
CANON 24 - 105mm f4 USM "L" IMAGE STABILIZER.....	MINT-CASED £479.00
CANON 28 - 70mm f2.8 USM "L" WITH HOOD.....	MINT-CASED £499.00
CANON 28 - 80mm f2.8/4 USM "L".....	EXC++CASED £375.00
CANON 28 - 300mm f3.5/5.6 USM "L" IMAGE STABIL.....	MINT-CASED £1,375.00
CANON 70 - 200mm f2.8 USM "L".....	MINT BOXED £745.00
CANON 80 - 200mm f2.8 "L" USM WITH HOOD.....	MINT-BOXED £575.00
CANON 100 - 400mm f4.5/5.6 "L" USM IMAGE STABIL.....	MINT-BOXED £675.00
CANON 14mm f2.8 USM "L".....	MINT-BOXED £795.00
CANON 100mm f2.8 USM "L" MACRO IMAGE STABILIZER.....	MINT BOXED £545.00
CANON 100mm f2.8 USM "L" MACRO IMAGE STABILIZER.....	MINT £499.00
CANON 135mm f2 USM "L" SUPERB LENS.....	MINT BOXED £675.00
CANON 300mm f4 USM "L" IMAGE STABILIZER.....	MINT BOXED AS NEW £895.00
CANON 300mm f4 USM "L" IMAGE STABILIZER.....	MINT CASED £825.00
CANON 24mm f2.8 EF-S STM PANCAKE LENS.....	MINT BOXED £110.00
CANON 40mm f2.8 STM EF.....	MINT £125.00
CARL ZEISS 50mm f1.4 PLANAR T* WITH HOOD.....	MINT £375.00
CANON 50mm f1.8 MARK 1 (VERY RARE NOW).....	MINT £129.00
CANON 50mm f2.5 MACRO.....	MINT- £165.00
CANON 50mm f1.4 USM SUPER SHARP LENS.....	MINT £265.00
CANON 60mm f2.8 EFS USM MACRO LENS.....	MINT- £295.00
CANON 100mm f2 USM.....	MINT £275.00
CANON 100mm f2 USM.....	EXC++ £215.00
CANON 100mm f2.8 USM MACRO.....	MINT BOXED £295.00
CANON 10 - 22mm f3.5/4.5 USM.....	MINT £375.00
CANON 17 - 85mm f4/5.6 USM IMAGE STABILIZER.....	MINT- £169.00
CANON 18 - 55mm f3.5/5.6 MK II.....	MINT £59.00
CANON 18-135mm f3.5/5.6 EF-S IMAGE STABILIZER.....	MINT £325.00
CANON 18 - 200mm f3.5/5.6 EF-S IMAGE STABILIZER.....	MINT+HOOD £299.00
CANON 24 - 85mm f3.5/4.5 USM WITH HOOD.....	MINT BOXED £175.00
CANON 28 - 105mm f3.5/4.5 USM.....	MINT £125.00
CANON 55 - 250mm f4/5.6 STM IS LATEST.....	MINT BOXED £199.00
CANON 70 - 300mm f4.5/5.6 USM IMAGE STABILIZER.....	MINT £299.00
CANON 70 - 300mm f4.5/5.6 USM IMAGE STABILIZER.....	MINT £395.00
CANON 70 - 300mm f4.5/5.6 USM IMAGE STABILIZER.....	MINT BOXED £325.00
CANON 75 - 300mm f4.5/5.6 MKII USM.....	MINT £99.00
CANON 75 - 300mm f4.5/5.6 MKIII USM.....	MINT BOXED £129.00
CANON 75 - 300mm f4.5/5.6 MKIII.....	MINT BOXED £99.00
KENCO DG CANON FIT TUBE SET 12,20,36MM.....	MINT BOXED £99.00

CANON EF 1.4X EXTENDER MK I.....	MINT BOXED £129.00
CANON EF 1.4X EXTENDER MK II.....	MINT BOXED £195.00
CANON EF 2.0X EXTENDER MK I.....	MINT BOXED £129.00
CANON EF 2.0X EXTENDER MK II.....	MINT BOXED £185.00
KENCO DG CANON FIT TUBE SET 12,20,36MM.....	MINT- £99.00
KENCO TELEPLUS PRO 300 DGX 1.4 TELECONVERTER.....	MINT CASED £99.00
CANON TC -80N3 REMOTE RELEASE/TIMER FOE EOS.....	MINT BOXED £75.00
SIGMA 4.5mm f2.8 EX DC HSM CIRCULAR FISHEYE.....	MINT CASED £475.00
SIGMA 10mm f2.8 EX DC FISHEYE HSM.....	MINT BOXED £345.00
SIGMA 105mm f2.8 MACRO EX WITH CASE.....	MINT £179.00
SIGMA 105mm f2.8 MACRO EX DG OS HSM.....	MINT £279.00
SIGMA 15 - 30mm f3.5/4.5 EX DG ASPHERIC.....	MINT-BOXED £199.00
SIGMA 17 - 35mm f2.8/4 EX HSM APHERIC.....	MINT- £179.00
SIGMA 18 - 50mm f2.8 EX DC SLD GLASS.....	MINT-BOXED £145.00
SIGMA 50 - 150mm f2.8 EX APO HSM AF-DC MK II.....	MINT- £325.00
SIGMA 135 - 400mm f4.5/5.6 APO DG DIGITAL COMP.....	MINT-BOXED £249.00
TAMRON 28 - 300mm f3.5/6.3 IF LD DI ASP VIB CONTROL.....	MINT BOXED £375.00
TOKINA 10 - 17mm f3.5/4.5 ATX DX FISHEYE (LATEST).....	MINT £299.00
TOKINA 11 - 16mm f2.8 ATX - PRO ASPHERICAL.....	MINT BOXED £279.00
TOKINA 16 - 28mm f2.8 IF FX ATX PRO A/F.....	MINT £365.00

## Contax 'G' Compacts & SLR & Ricoh

CONTAX 28mm f2.8 BIOGON "G" HOOD, FILTER CAP BL.....	MINT CASED £299.00
CONTAX 90mm f2.8 SONNAR "G" BLACK +B&W FILTER.....	MINT BOXED £225.00
CONTAX 35 - 70mm f3.5/5.6 "G" VARIO-SONNAR T*.....	MINT BOXED £395.00
CONTAX TLA 140 FLASH FOR G1/G2.....	MINT CASED £85.00
CONTAX TLA 200 FLASH FOR G1/G2 BLACK.....	MINT BOXED £99.00
CONTAX GD1 DATABASE FOR CONTAX T3.....	MINT-BOXED £69.00
CONTAX TLA 200 FLAH FOR CONTAX "G".....	MINT CASED £99.00
CONTAX ARIA BODY.....	MINT BOXED £225.00
CONTAX CARL ZEISS 28mm f2.8 MM.....	MINT BOXED £245.00
CONTAX 45mm f2.8 TESSAR T* PANCAKE LENS + HOOD.....	MINT £195.00
CONTAX CARL ZEISS 85mm f2.8.....	MINT BOXED £325.00
CONTAX CARL ZEISS 85mm f1.4.....	MINT CASED £399.00
CONTAX 300mm F4 TELE TESSAR MM.....	MINT BOXED £295.00
CONTAX MUTAR II 2X TELECONVERTER.....	MINT BOXED £125.00
CONTAX TLA 280 FLASH.....	MINT- £95.00
CONTAX TLA 280 FLASH UNIT.....	MINT BOXED £75.00
CONTAX TIT TITANIUM COMPACT + LEATHER CASE.....	MINT CASED £299.00

## Leica "M", "R", & Screw & Rangefinder

LEICA X VARIO WITH LEICA HOOD AND SP BATT BLK.....	MINT BOXED AS NEW £1,395.00
LEICA M6 CLASSIC SILVER CHROME.....	MINT- £995.00
LEICA M3 BODY WITH CASE (SLOW SPEEDS ISSUE).....	EXC++ £499.00
LEICA M2 BODY WITH MR METER REALLY NICE.....	EXC++CASED £695.00
LEICA MDA BODY SER NO 12659XX CIRCA 1970.....	MINT- £425.00
LEICA MDA BODY SER NO 14111XX CIRCA 1975-76.....	EXC++ £399.00
LEICA Iliig BODY WITH LEICA 5cm f2.....	MINT-CASED £1,195.00
LEICA Iiic BODY WITH CASE.....	EXC++ £195.00
LEICA Iiic RED BLIND RARE.....	EXC++ £345.00
LEICA CL BODY.....	EXC++ £299.00
LEICA CL BODY.....	MINT- £445.00
LEICA C LUX 2 COMPLETE ALSO LEATHER CASE.....	MINT BOXED £299.00
LEICA MINILUX TRAVEL KIT WITH 8x20 BINOS TITANIUM MINT-BOXED £445.00	
ZEISS 21mm f4.5 BIOGON ZM.....	MINT BOXED AS NEW £699.00
LEICA 35mm f2.8 SUMMICRON ASPH BLACK 6 BIT.....	MINT BOXED £1,495.00
LEICA 35mm f3.5 SUMMARON M WITH LEICA FILTER.....	MINT- £325.00
LEICA 50mm f2.8 SUMMICRON BLACK COMP WITH HOOD.....	MINT BOXED £995.00
LEICA 50mm f2 CLOSE FOCUS SUMM - SPECS.....	EXC++ £595.00
LEICA 50mm f2.5 SUMMARIT M LATEST 6 BIT.....	MINT BOXED AS NEW £745.00
LEICA 5cm F3.5 COLLAPSABLE ELMAR FOR M 13339##.....	MINT- £299.00
LEICA 50mm f2.8 COLLAPSABLE ELMAR.....	MINT- £265.00
LEICA 5cm f3.5 ELMAR RED SCALE.....	MINT- £345.00
LEICA 75mm f2 SUMMICRON APO 6 BIT LATEST.....	MINT BOXED £1,400.00
LEICA 90mm f2.5 SUMMARIT M 6 BIT LATEST + HOOD.....	MINT CASED £799.00
LEICA 9cm, f4 ELMAR COLL FOR M.....	MINT- £175.00
LEICA 135mm f4.5 HEKTOR.....	EXC+ £75.00
VOIGTLANDER 25mm f4 SNAPSHOT SKOPAR SCREW.....	MINT £195.00
VOIGTLANDER 35mm f2.5 MC COL SKO WITH M RING.....	MINT £275.00
VOIGTLANDER 15mm FINDER.....	MINT- £79.00
VOIGTLANDER BESSA R2 BODY BLACK.....	MINT BOXED £295.00
VOIGTLANDER BESSA R BODY BLACK.....	MINT-BOXED £225.00
VOIGTLANDER BESSA L BODY CHROME.....	MINT £129.00
VOIGTLANDER BESSA R GRIP FOR R,R2,R3 ETC.....	MINT BOXED £49.00
LEICA UNIVERSAL POLARING FILTER KIT M(13356).....	MINT BOXED £199.00
LEICA M GRIP FOR M7/M6/M7TL ETC.....	MINT- £49.00
LEICA 35mm f2.8 SUMMARON SCREW L39.....	MINT- £99.00
LEICA 35mm f3.5 SUMMARON SCREW IN KEEPER.....	MINT- £375.00
LEICA 5cm f1.5 SUMMARIT SCREW.....	MINT- £365.00
LEICA 5cm f2 SUMMITAR COLL.....	EXC++ £275.00
LEICA 135mm f2.8 ELMARIT M WITH SPECS.....	EXC++ £299.00
LEICA 135mm f4.5 HEKTOR + HOOD M MOUNT.....	EXC++ £99.00
LEICA 135mmf4.5 HEKTOR IN KEEPER.....	EXC++ £199.00
LEICA FIT DALLMEYER 13.5CM F4.5 DALRAC.....	EXC++ £375.00
LEICA 90mm f4 ELMAR BLACK SCREW.....	EXC++ £145.00
LEICA 135mm f4.5 HEKTOR + HOOD SCREW.....	EXC++ £99.00
LEICA SF20 FLASH FOR M6 etc.....	MINT BOXED £89.00
LEICA FONOR BLACK RANGEFINDER.....	MINT-CASED £175.00
LEICA WINDER M4-2 FOR M4 ETC.....	MINT-BOXED £145.00
LEICA R8 MOTORDRIVE 14313 & CHGR 14424.....	MINT BOXED £295.00
LEICAFLEX BODY CHROME.....	MINT- £195.00
LEICA 180mm f4 ELMARIT R 3 CAM.....	EXC++ £345.00
SWAROVSKI EL RANGE 10x42 RANGEFINDER BINOS....	NEW UNUSED £1,695.00
SWAROVSKI 10x42 SL HABICHT+STRAP AND COVERS.....	MINT- £595.00
SWAROVSKI 8x32 EL WITH CASE AND STRAP.....	MINT CASED £799.00
LEICA 10x25 TRINOVID BCA COMPACT BINOCULARS.....	MINT- £265.00
ZEISS JENOPTHERN 10x42 BINOCULARS.....	MINT-CASED £125.00

## Medium & Large Format

HASSELBLAD H4D 40 COMPLETE WITH 80mm HC LENS MINT-BOXED £4,995.00	
HASSELBLAD 503 CW COMP 80mm CF, BACK, WLF.....	MINT- £1,795.00
HASSELBLAD 503 CX BODY WITH BACK & WLF.....	MINT- £995.00
HASSELBLAD X PAN SOFT LEATHER OUTFIT CASE.....	MINT £175.00
HASSELBLAD 135mm f4 FOR X PAN I & II IN KEEPER.....	MINT £395.00
HASSELBLAD H1 BODY WITH HV90X FINDER & BACK.....	MINT-BOXED £795.00
HASSELBLAD 28mm f4 HC FOR H SYSTEM.....	MINT BOXED £1,475.00
HASSELBLAD 50 - 110 f3.5/4.5 HC FOR H SYSTEM.....	MINT-BOXED £1,295.00
HASSELBLAD 120mm f4 HC FOR H SYSTEM.....	EXC++ £1,195.00
HASSELBLAD 210mm f4 HC FOR H SYSTEM.....	EXC+++ £1,095.00

HASSELBLAD 150mm f4 SONNAR CF.....	MINT-BOXED £395.00
HASSELBLAD 50mm f4 DISTAGON SILVER.....	EXC++ £195.00
HASSELBLAD 150mm f4 SONNAR SILVER.....	EXC++ £175.00
HASSELBLAD 250mm f5.6 SONNAR SILVER.....	EXC++ £179.00
HASSELBLAD HTS 1.5X TILT AND SHIFT ADAPTOR.....	MINT BOXED £2,995.00
HASSELBLAD GPS UNIT FOR H SYSTEM.....	MINT BOXED £399.00
HASSELBLAD TELECONVERTER H1.7X.....	MINT- £575.00
HASSELBLAD H13 EXT TUBE.....	MINT £165.00
HASSELBLAD PM90 PRISM FINDER.....	MINT- £275.00
HASSELBLAD PME3 METERED PRISM FINDER.....	MINT- £275.00
HASSELBLAD VFC-6 METERED PRISM.....	MINT BOXED £175.00
HASSELBLAD A12 BACK CHROME.....	MINT- £129.00
HASSELBLAD WINDER CW AND REMOTE.....	MINT £275.00
BRONICA 50mm f2.8 ZENZANON MC.....	EXC+++ £99.00
BRONICA 110mm f4 MACRO LENS PS.....	MINT- £295.00
BRONICA 150mm F3.5 ZENZANON E MC.....	MINT £89.00
BRONICA 150mm F4 E.....	MINT- £89.00
BRONICA ETRSI 120 BACK.....	MINT- £69.00
BRONICA POLAROID BACK FOR ETRSI, ETRS ETC.....	MINT BOXED £59.00
BRONICA AEI METERED PRISM.....	EXC+ £75.00
BRONICA PLAIN PRISM FOR ETRS/ETRSI.....	MINT £75.00
BRONICA PLAIN PRISM FOR ETRS/ETRSI.....	EXC++ £59.00
BRONICA ROTARY PRISM FINDER FOR ETRS, ETRSI ETC.....	MINT- £75.00
BRONICA MOTOR WINDER E.....	EXC+++ £89.00
BRONICA 150mm F3.5 ZENZANON S.....	MINT- £165.00
BRONICA 40mm f4 ZENZANON S ULTRA WIDE FOR SQ.....	MINT- £199.00
BRONICA 50mm f3.5 PS LENS & CASE.....	MINT-BOXED £199.00
BRONICA 65mm f4 ZENZANON PS FOR SQ.....	MINT-CASED £145.00
BRONICA 110mm f4 PS ZENZANON MACRO FOR SQ.....	MINT-CASED £365.00
BRONICA 150mm f4 PS ZENZANON FOR SQ.....	MINT-CASED £145.00
BRONICA 180mm f4.5 PS LENS & CASE.....	MINT-BOXED £199.00
BRONICA AE PRISM FINDER SQ-i LATST MODEL.....	MINT BOXED £225.00
BRONICA PRISM ME METERED FOR SQA/SQAI.....	MINT- £89.00
BRONICA SPEED GRIP FOR SQA/SQAI.....	MINT- £69.00
BRONICA FILMBACK SQ-1220 FOR SQA/SQAI.....	MINT BOXED £79.00
MAMIYA C330 PRO S COMP WITH 80mm, WLF.....	MINT- £299.00
MAMIYA 150mm F4.5 "G" WITH HOOD FOR MAMIYA 6.....	MINT £365.00
MAMIYA 180mm F4.5 SEKOR Z W FOR RZ.....	MINT £199.00
MAMIYA 250mm F4.5 LENS FOR RZ.....	MINT- £195.00
MAMIYA 210mm F4 SEKOR C FOR 645.....	MINT CASED £195.00
MAMIYA 180mm F4.5 SEKOR FOR R8.....	MINT £169.00
MAMIYA 220 BACK FOR RZ 67.....	MINT- £95.00
PENTAX 135mm f4 MACRO TAKUMAR SMC FOR 6x7.....	MINT £175.00
PENTAX 200mm F4 FOR PENTAX 67 + FILTER AND HOOD.....	MINT- £199.00
PENTAX 55mm F4 SMC FOR 6x7.....	MINT £175.00
PENTAX 55mm f2.8 FOR PENTAX 645.....	MINT BOXED £199.00
ROLLEIFLEX SCHNEIDER 150MM F4.6 MAKRO FOR 6008.....	MINT- £575.00

## Nikon A/F & Digital, Lenses & Accessories

NIKON 10.5mm f2.8 G IF ED AF DX FISHEYE LENS .....	MINT BOXED £375.00
NIKON 28mm f2.8 A/F .....	MINT £149.00
NIKON 28mm f2.8 A/F "D" .....	MINT CASED £165.00
NIKON 35mm f2 A/F .....	MINT £175.00
NIKON 35mm f2 A/F "D" .....	MINT BOXED £195.00
NIKON 40mm f2.8 "G" DX AF-S MICRO LENS .....	MINT BOXED £179.00
NIKON 50mm f1.8 A/F "D" .....	MINT BOXED £89.00
NIKON 50mm f1.8 "G" AF-S LATEST MODEL .....	MINT BOXED £145.00
NIKON 50mm f1.4 A/F "D" .....	MINT BOXED £195.00
NIKON 55mm f3.5 ED DX AF-S VR MICRO NIKKOR .....	MINT+HOOD £345.00
NIKON 105mm f2.8 "G" AF-S VR IF ED MICRO NIKKOR .....	MINT BOXED AS NEW £599.00
NIKON 300mm F4 "D" IF-ED AF-S AS NEW .....	MINT BOXED AS NEW £799.00
NIKON 600mm f4 "G" ED AF-S VR .....	EXC+++BOXED £4,495.00
NIKON 12 - 24mm f4 "G" IF-ED AF-S DX .....	MINT £399.00
NIKON 12 - 24mm f4 "G" IF-ED AF-S DX .....	MINT BOXED £465.00
NIKON 16 - 35mm f4 "G" ED AF-S VR LENS LATEST .....	MINT+HOOD £775.00
NIKON 18 - 35mm f3.5/4.5 A/FD IF .....	MINT BOXED £239.00
NIKON 18 - 55mm f3.5/5.6 A/F "G" ED AF-S MKII .....	MINT £59.00
NIKON 18 - 70mm f3.5/4.5 IF-ED AF-S ZOOM .....	MINT £125.00
NIKON 18 - 105mm f3.5/5.6 DX "G" ED AF-S VR .....	MINT BOXED £165.00
NIKON 18 - 135mm f3.5/5.6 "G" DX ED AF-S .....	MINT+HOOD £129.00
NIKON 18 - 200mm f3.5/5.6 "G" IF/ED AF-S VR MK II .....	MINT BOXED £475.00
NIKON 24 - 70mm f2.8 "G" IF- ED AF-S NANO GLASS .....	MINT CASED £899.00
NIKON 24 - 85mm f2.8/4 A/F D .....	MINT BOXED £365.00
NIKON 24 - 120mm f4 "G" ED AF-S VR LATEST MODEL .....	MINT BOXED £745.00
NIKON 28 - 200mm f3.5/5.6 A/F D .....	EXC++ £125.00
NIKON 28 - 200mm f3.5/5.6 "G" A/F ASPH ED .....	MINT+HOOD £245.00
NIKON 35 - 70mm f3.3/4.5 A/F LENS .....	EXC++ £49.00
NIKON 35 - 135mm f3.5/4.5 A/F + HOOD .....	MINT - £129.00
NIKON 70 - 200mm f2.8 ED AF-S VR II LATEST .....	MINT BOXED £1,496.00
NIKON 70 - 300mm f4.5/5.6 "G" IF-ED AF-S VR LATEST .....	MINT BOXED £345.00
NIKON 75 - 300mm f4.5/5.6 A/F ZOOM + TRIPOD COLL .....	MINT - £159.00
NIKON 80 - 200mm f2.8 A/F IF ED ZOOM GREAT LENS .....	MINT - £375.00
NIKON 80 - 400mm f4.5/5.6 "G" ED AF-S VR LATEST .....	MINT BOXED £1,795.00
TELEPLUS PRO 300 DG 1.4X TELECONVERTER .....	MINT BOXED £95.00
NIKON TC20E II 2X AF-S TELECONVERTER .....	MINT - £195.00
TAMRON 1.4X A/F "D" TELECONVERTER NIKON FIT .....	MINT BOXED £69.00





Professor Newman on...

Why notation is important

Bob Newman explains the intricate details behind lens aperture definition

Most British schoolchildren will learn at some stage in their studies that Isaac Newton invented the differential and integral calculus. Like many facts learned at school, it has a basis in reality but is not the whole truth. Between the years of 1711 and 1716 a controversy raged in the world of mathematics about whether it had been invented by Newton or the German mathematician, Gottfried Leibniz. According to modern notions of priority, there would be no doubt Leibniz was first to publish, in 1684, while Newton's version did not appear until three years later in his *Principia*. In the end, the matter was settled in Newton's favour, Leibniz having made the tactical mistake that many of Newton's adversaries did, letting Sir Isaac survive him. The modern view is that both men developed the idea independently. It is however Leibniz's method and notation which is used in modern mathematics.

The reason that Leibniz's notation is used is that it is more extensible, flexible and makes possible much further development than does Newton's. The two notations are shown in the illustration below. Newton's cannot deal with differentiation or integration of functions in domains other than time (which was what

Newton was interested in) whereas Leibniz's can be used for functions over any variable whatsoever. Newton's notation cannot deal with partial derivatives, whilst Leibniz's can. But the critical factor that doomed Newton's notation was that contemporaneous printing presses could not deal with it.

The above serves as a preface for this week's essay, which concerns the notations that we use to define the aperture of a lens. The effective aperture of a lens is the diameter of its entrance pupil, which in turn is the size of the physical aperture (as defined by the iris diaphragm) as seen through the front of the lens. The reason that the effective aperture is different from the physical aperture is that the elements in front of the diaphragm will provide magnification because of their refractive power.

For many photographic purposes the effective aperture is an inconvenient measure. For instance, for a constant aperture, exposure increases as the angle of view increases. For this reason it



Lenses use a ratio such as 1:2.8 to denote their maximum aperture

has become conventional to refer to the aperture relative to the focal length. The notation that has been used (at least in English-speaking countries) is to refer to the aperture as, for instance, 'f/2.8'. In this formula 'f' refers to the focal length of the lens, so when it is said that 'the aperture is f/2.8' what is being said is that the aperture is the focal length divided by 2.8 (the denominator, in this case 2.8, is called the 'f-number'). In Germany, this notation is deprecated. Instead, the 'light intensity' of the lens is defined, in German, the *Lichtstärke*. This is defined as the ratio between the aperture diameter and the focal length – that is the reciprocal of the f-number (which is known as the 'relative aperture'). In the above example, the *Lichtstärke* of an f/2.8 lens would be 0.36. Conventionally, a ratio notation is used, so instead of '0.36', '1:2.8' is written. It is this notation that is written on the front of a lens to inform of its 'light intensity', a practice that developed in Germany and has spread to the international camera industry.

	Newton	Leibniz
First derivative	$\dot{x}$	$\frac{dx}{dt}$
Second derivative	$\ddot{x}$	$\frac{d^2x}{dt^2}$
Third derivative	$\dddot{x}$	$\frac{d^3x}{dt^3}$
Integral	$\dot{x}$	$\int x \, dt$

Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

**Contact**  
Amateur Photographer, Time Inc (UK) Ltd,  
Pinehurst 2, Pinehurst Road, Farnborough,  
Hampshire GU14 7BF  
Telephone 01252 555 213  
Email [amateurphotographer@timeinc.com](mailto:amateurphotographer@timeinc.com)  
Picture returns: telephone 01252 555 378  
Email [appicturedesk@timeinc.com](mailto:appicturedesk@timeinc.com)

**Subscriptions**  
Enquires and orders email  
[help@magazinesdirect.com](mailto:help@magazinesdirect.com)  
Alternatively, telephone 0330 333 1113  
overseas +44 330 1113 (lines open Mon-Fri GMT  
8.30am-5.30pm excluding bank holidays)  
One year (51 issues) UK £155.50; Europe €259;  
USA \$338.99; Rest of World £221.99

**Test Reports**  
Contact OTC for copies of AP test reports.  
Tel: 01707 273 773

**Advertising**  
Email [paul.ward@timeinc.com](mailto:paul.ward@timeinc.com)  
Inserts: Call Mona Amarasakera, Canopy  
Media, on 0203 148 3710

**Editorial team**  
Group Editor Nigel Atherton  
Deputy Editor Geoff Harris  
PA and Senior Brand Assistant Leanne Wright  
Technical Editor Andy Westlake  
Deputy Technical Editor Michael Topham  
Technique Editor Tracy Calder  
Senior Features Writer Oliver Atwell  
News editor Hollie Latham Hucker  
News assistant Liam Clifford  
Production Editor Jacqueline Porter  
Chief Sub Editor Jolene Menezes  
Senior Sub Editor Amanda Stroud  
Art Editor Sarah Foster  
Senior Designer Robert Farmer  
Studio Manager Andrew Sydenham  
Picture Researcher Rosie Barratt  
Video Production Dan Laughton  
Photo-Science Consultant Professor Robert Newman  
Senior contributor Roger Hicks

**Special thanks to The moderators of the AP website** Andrew Robertson, lisadb, Nick Roberts, The Fat Controller

**Advertising**  
Head of Market Paul Ward 01252 555 342  
Head of Market Justeen Jones 01622 861 148  
Account Manager Liz Reid 01252 555 354  
Media Advisor Lucy Willans 01252 555 348  
Media Advisor Tommy Sullivan 01252 555 344  
Production Coordinator James Wise 0203 148 2694

**Marketing**  
Head of Marketing Samantha Blakey  
Marketing Manager Amy Golby

**Publishing team**  
Chief Executive Officer Marcus Rich  
Group Managing Director Oswin Grady  
Publishing Director Simon Owen  
Group Magazines Editor Garry Coward-Williams

**Printed in the UK by the Wyndeham Group**  
Distributed by Marketforce, 5 Churchill Place,  
London E14. Telephone 0203 787 9001

**Editorial Complaints** We work hard to achieve the highest standards of editorial content, and we are committed to complying with the Editors' Code of Practice (<https://www.ipso.co.uk/IPSO/cop.html>) as enforced by IPSO. If you have a complaint about our editorial content, you can email us at [complaints@timeinc.com](mailto:complaints@timeinc.com) or write to Complaints Manager, Time Inc. (UK) Ltd Legal Department, Blue Fin Building, 110 Southwark Street, London, SE1 0SU. Please provide details of the material you are complaining about and explain your complaint by reference to the Editors' Code. We will endeavour to acknowledge your complaint within 5 working days, and we aim to correct substantial errors as soon as possible.

All contributions to Amateur Photographer must be original, not copies or duplicated to other publications. The editor reserves the right to shorten or modify any letter or material submitted. Time Inc. (UK) or its associated companies reserves the right to re-use any submission sent to the letters column of Amateur Photographer magazine, in any format or medium, WHETHER PRINTED, ELECTRONIC OR OTHERWISE. Amateur Photographer © is a registered trademark of Time Inc. (UK) © Time Inc. (UK) 2017 Amateur Photographer (incorporating Photo Technique, Camera Weekly & What Digital Camera) Email: [amateurphotographer@timeinc.com](mailto:amateurphotographer@timeinc.com) Website: [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk) Time Inc. switchboard tel: 0203 148 5000 Amateur Photographer is published weekly (51 issues per year) on the Tuesday preceding the cover date by Time Inc. (UK), Blue Fin Building, 110 Southwark Street, London SE1 0SU. Distributed by Marketforce (UK) Ltd, 5 Churchill Place, London E14. ISSN 0002-6840. No part of this publication may be reproduced, stored in a retrieval or transmitted in any format or medium, whether printed, electronic or otherwise, without the prior written permission of the publisher or the editor. This is considered a breach of copyright and action will be taken where this occurs. This magazine must not be lent, sold, hired or otherwise disposed of in a mutilated condition or in any authorised cover by way, or by trade, or annexed to any publication or advertising matter without first obtaining written permission from the publisher. Time Inc. (UK) Ltd does not accept responsibility for loss or damage to unsolicited photographs and manuscripts, and product samples. Time Inc. (UK) reserves the right to use any submissions sent to Amateur Photographer Magazine in any format or medium, including electronic. One-year subscription (51 issues) £155.50 (UK), €259 (Europe), \$338.99 (USA), £221.99 (rest of world). The 2015 US annual DEU subscription price is \$338.99, airfreight and mailing in the USA by named Air Business Ltd, c/o Worldnet Shipping Inc, 156-15, 146th Avenue, 2nd floor, Jamaica, NY 11434, USA. Periodicals postage paid at Jamaica NY 11431. US Postmaster: Send address changes to Amateur Photographer, Air Business Ltd, c/o Worldnet Shipping Inc, 156-15, 146th Avenue, 2nd floor, Jamaica, NY 11434, USA. Subscriptions records are maintained at Time Inc. (UK), Blue Fin Building, 110 Southwark Street, London, SE1 0SU. Air Business Ltd is acting as our mailing agent.

**Time Inc.**



<b>Bronica ETRS/Si</b>		
ETRSi Complete + Prism + Grip.....	E+ £329	
ETRSi Complete + AEII Prism.....	E+ £299	
ETRSi Complete (with 50mm PE).....	E+ £239	
ETRSi Complete (with 60mm PE).....	E+ £269	
40mm F4 E.....	As Seen / E+ £79	- £129
40mm F4 PE.....	E+ £179	
45-90mm F4-5.6 PE.....	E++ £349	- £379
150mm F3.5 E.....	As Seen / E++ £59	- £109
150mm F3.5 E + Hood.....	E+ £59	
150mm F3.5 PE.....	E+ £119	
200mm F4.5 E.....	E+ / E++ £55	- £129
200mm F5.6 E.....	E++ £79	
250mm F5.6 E.....	E+ £69	- £99
2x Converter E.....	E+ £45	
120 E Mag (Silver).....	E+ £45	
Polaroid Mag E.....	E+ £45	
Extension Tube E14.....	E+ / E++ £39	- £79
Extension Tube E42.....	E++ £39	
AEII Meter Prism.....	E+ £59	- £69
Prism Finder E.....	As Seen £20	
Waist Level Finder E.....	E+ £55	

<b>Canon EOS</b>		
EOS 1N Body Only.....	Exc £59	
EOS 1 + E1 Booster.....	As Seen £79	
EOS 30E Body Only.....	As Seen £39	
EOS 55 Body Only.....	E+ £39	
EOS A2E (5) Body Only.....	E+ £49	
EOS RT Body Only.....	Unused £149	
10-18mm F4.5-5.6 EFS IS STM.....	Mint- £149	
10-22mm F3.5-4.5 EFS.....	E+ £249	
14mm F2.8 L USM II.....	E+ / Mint- £899	- £989
15mm F2.8 EF Fisheye.....	E++ £449	
15-85mm F3.5-5.6 IS USM.....	E++ £379	
17-35mm F2.8 L USM.....	E++ £429	
17-40mm F4 L USM.....	E+ / Mint- £379	- £399
17-55mm F2.8 EFS IS USM.....	E+ / E++ £299	- £379
17-85mm F3.5-5.6 IS USM.....	As Seen £79	
18-55mm F3.5-5.6 IS STM.....	E+ £79	
18-135mm F3.5-5.6 IS STM.....	E++ / Mint- £249	
20-35mm F3.5-4.5 USM.....	Mint- £159	
24mm F1.4 L USM.....	E++ £699	
24mm F1.4 L USM MKII.....	E++ / Mint- £1,099	- £1,149
24mm F2.8 EF.....	As Seen £129	
24mm F3.5 L TSE.....	Mint- £649	
24-70mm F2.8 L USM II.....	Mint- £1,449	
24-70mm F4 L IS USM.....	E++ £649	
24-105mm F4 L IS USM.....	E++ / Mint- £429	
28mm F2.8 EF.....	E++ £119	
28-80mm F3.5-5.6 USM.....	Exc £29	
28-90mm F4-5.6 USM II.....	E+ £39	
28-105mm F4-5.6 USM.....	Mint- £119	
35-105mm F4.5-5.6 EF.....	Mint- £69	
50mm F1.2 L USM.....	E++ £789	
50mm F1.4 USM.....	E++ £189	
60mm F2.8 EFS Macro.....	E++ £249	
65mm F2.8 MP-E Macro.....	Mint- £699	
70-200mm F2.8 L IS USM II.....	Mint- £1,399	
70-200mm F4 L IS USM.....	E++ £529	
75-300mm F4-5.6 IS USM.....	E++ £199	
80-200mm F4.5-5.6 EF II.....	E+ £39	
85mm F1.2 L USM MKII.....	Mint- £1,149	
85mm F1.8 USM.....	E++ £229	
100mm F2.8 L Macro IS USM.....	E++ £599	
100mm F2.8 USM Macro.....	E++ £249	- £299
100-400mm F4.5-5.6 L IS USM.....	E+ / E++ £599	- £649
135mm F2 L USM.....	E++ £539	
300mm F2.8 L IS USM.....	Exc / E+ £1,789	- £2,489
300mm F2.8 L USM.....	Exc £1,149	
300mm F4 L IS USM.....	E++ £649	- £689
300mm F4 L USM.....	Exc £389	
400mm F4 DO IS USM.....	E+ £2,399	
400mm F5.6 L USM.....	E+ / Mint- £649	- £749
500mm F4 L IS USM.....	E+ £3,599	
500mm F4.5 L USM.....	E+ £2,159	
600mm F4 L USM.....	E+ £2,849	
Contax 35-70mm F3.4 MM.....	E++ £259	
Contax 35-135mm F3.3-4.5 MM.....	E++ £399	
Samyang 8mm F3.5 Asph Fisheye.....	E++ / Mint- £169	
Sigma 10-20mm F4-5.6 DC HSM.....	E+ £179	- £199
Sigma 12-24mm F4.5-5.6 EX DG HSM MKII.....	E++ £399	
Sigma 24-70mm F2.8 EX DG HSM.....	Mint £449	
Sigma 28-70mm F2.8 EX DG.....	As Seen £59	
Sigma 30mm F1.4 EX DC HSM A.....	E++ £279	
Sigma 50mm F1.4 EX DG HSM.....	Mint- £239	
Sigma 50-500mm F4-6.3 Apo DG HSM.....	E++ £399	
Sigma 70mm F2.8 EX DG Macro.....	E++ £169	
Sigma 70-200mm F2.8 APO EX DG OS HSM.....	E++ £499	
Sigma 70-210mm F2.8 Apo.....	E+ £149	
Sigma 150mm F2.8 EX DG Macro HSM.....	E++ £299	
Sigma 150-500mm F5-6.3 APO DG OS HSM.....	E+ / E++ £349	- £449
Sigma 180mm F3.5 EX Macro DG HSM.....	E++ £349	
Sigma 300mm F2.8 Apo.....	Unused £299	
Sigma 300mm F2.8 Apo DG HSM.....	E++ £1,289	- £1,499
Sigma 400mm F5.6 AF.....	E+ £79	
Sigma 500mm F4.5 Apo EX HSM.....	E+ £1,689	
Tamron 10-24mm F3.5-4.5 Di II LD Asph.....	Mint- £259	
Tamron 18-200mm F3.5-6.3 Di II VC.....	Mint- £149	
Tamron 18-200mm F3.5-6.3 Di III VC.....	Mint- £249	

Tamron 90mm F2.8 SP AF Macro.....	E+ / E++ £159	- £179
Tamron 150-600mm F5-6.3 SP Di VC USD.....	E++ £599	
Tokina 10-17mm F3.5-4.5 DX Fisheye.....	E++ £299	
Tokina 11-16mm F2.8 DX ATX.....	Mint- £279	- £299
Tokina 16-28mm F2.8 ATX FX.....	E++ £439	
Tokina 35mm F2.8 Macro DX ATX.....	E++ £199	
Tokina 50-135mm F2.8 DX ATX.....	E++ £249	
Tokina 300mm F2.8 ATX SD.....	E+ £599	
Zeiss 18mm F3.5 ZE.....	E++ £699	
Zeiss 50mm F1.4 ZE.....	E++ £429	
Zeiss 100mm F2 Makro Milvus ZE.....	Mint- £1,049	
Sigma 1.4x Apo EX DG Converter.....	Mint £129	
1.4x EF Extender.....	E+ £99	
1.4x EF II Extender.....	E+ / E++ £159	- £199
1.4x EF MkIII Extender.....	E++ / Mint- £299	
2x EF Extender.....	As Seen / E++ £79	- £149
2x EF MkII Extender.....	E+ / E++ £129	- £149
2x EF MkIII Extender.....	Mint- £279	
Metz 15 MS-1 Flash.....	E++ £149	- £179
Metz 50AF1 Digital.....	E++ £79	
380EX Speedlite.....	E+ £69	
430EX II Speedlite.....	E++ / Mint- £119	- £129
430EX Speedlite.....	E++ £109	
430EZ Speedlite.....	E+ / E++ £25	- £29
540EZ Speedlite.....	E+ / E++ £35	- £39
550EX Speedlite.....	E+ £129	
580EX Speedlite.....	E+ / E++ £139	- £149
600EX-RT Speedlite.....	E+ / Mint- £269	- £349
90EX Speedlite.....	E+ £49	
ML3 Macrolite.....	E++ £39	
MR-14EX Macro Ringlite.....	E+ / E++ £169	
MR40 AFC Macro Flash.....	E++ £19	
ST-E2 Transmitter.....	E+ / E++ £59	- £69
ST-E3 RT Transmitter.....	Mint- £159	- £185
Kiev Bellows Unit.....	E+ £49	
EF25 Extension Tube.....	E++ £49	
Novoflex EOS Reverse Adapter.....	E+ / Unused £99	- £119
Technical Back E with Keyboard.....	Unused £75	
Tripod Mount Ring A (W).....	Mint- £49	
Tripod Mount Ring All (W).....	E++ £59	
Tripod Mount Ring B (B).....	Mint- £49	
Rode Videomic.....	E++ £69	

<b>Digital Mirrorless</b>		
Fuji X-Pro2 Body Only.....	E++ £999	- £1,079
Fuji X-T1 Body Only.....	Exc / E++ £399	- £449
Fuji X-T10 Black Body + Handgrip.....	Mint- £359	
Fuji X-T10 Black Body Only.....	E++ £359	
Fuji X-T10 Body + Grip.....	E++ £379	
Fuji X-T10 Silver Body Only.....	E++ / Mint- £339	- £349
Fuji X-E1 Black Body + Grip.....	E++ £175	
Fuji X-E1 Black Body Only.....	E+ / E++ £159	- £175
Fuji X-E1 Silver Body Only.....	E++ £165	
Fuji Finepix X100s Silver.....	E+ £459	
Olympus E-M5 MKII Titanium Body Only.....	Mint- £649	
Olympus E-M5 MKII Black Body Only.....	Mint £599	
Olympus E-M5 Black Body + RRS Grip.....	E++ £279	
Olympus E-M5 Black Body Only.....	E+ / E++ £229	- £239
Olympus E-M10 MKII Black Body Only.....	Mint £359	
Olympus E-M10 MKII Silver Body Only.....	Mint £359	
Olympus E-P3 Black Body Only.....	E+ £99	
Olympus E-P2 Black Body Only.....	E+ £69	
Olympus E-P1 + 14-42mm.....	E+ / E++ £109	- £119
Panasonic G1 Body Only.....	As Seen / E+ £49	- £59
Panasonic G7 Body Only.....	Mint- £349	
Panasonic GF-1 Body Only.....	E+ £59	
Panasonic GF-5 Body Only.....	E+ / E++ £79	
Panasonic GH-3 Body + Grip.....	E+ / E++ £429	- £459
Panasonic GH4 Body Only.....	Mint- £729	
Panasonic GX7 Body Only.....	As Seen / E++ £249	
Panasonic GX8 Black Body Only.....	E++ £479	
Samsung NX10 + 18-55mm.....	E++ £159	
Samsung NX300 + 16mm F2.4.....	E++ £179	
Sony A3000 + 18-55mm.....	Mint- £159	
Sony A6000 + 16-50mm.....	Mint- £419	
Sony A7 II Body Only.....	Mint- £1,089	
Sony A7R II Body Only.....	E+ / E++ £2,199	- £2,249
Sony NEX 7 Body Only.....	As Seen / Mint- £199	- £289
Sony NEX7 Body Only.....	E++ £289	

<b>Fuji X Lenses</b>		
1.4X Teleconverter TC XF WR.....	Mint- £259	
23mm F1.4 XF R.....	Mint- £599	
50-230mm F4.5-6.7 OIS XC - Black.....	Mint- £189	
56mm F1.2 R APD XF.....	Mint- £849	
Samyang 8mm F2.8 UMC Fish-Eye - Black.....	E++ £169	

<b>4/3rds Lenses</b>		
Olympus 7-14mm F4 ED Zuiko.....	E++ £499	
Sigma 10-20mm F4-5.6 DC HSM.....	E++ £189	
Sigma 10-20mm F4-5.6 EX DC HSM.....	E++ £169	
Olympus 11-22mm F2.8-3.5 Zuiko.....	E++ £199	- £229
Olympus 12-60mm F2.8-4 ED SWD.....	E+ / E++ £249	- £349
Sigma 135-400mm F4.5-5.6 Apo DG.....	E+ £249	
Olympus 14-42mm F3.5-5.6 Zuiko.....	E++ £49	
Olympus 14-54mm F2.8-3.5 MkII. Exc / E++ £89	- £179	
Olympus 14-54mm F2.8-3.5 Zuiko.....	E+ / E++ £129	
Samyang 16mm F2.0 ED AS UMC CS.....	Mint- £249	
Olympus 25mm F2.8 Zuiko.....	E++ £109	
Olympus 35mm F3.5 Macro Zuiko.....	E++ £79	- £99
Olympus 40-150mm F3.5-4.5 Zuiko.....	E++ £89	

Olympus 40-150mm F4-5.6 ED Zuiko.....	E++ £49	
Olympus 50-200mm F2.8-3.5 SWD...E+ / E++ £299	- £429	
Olympus 70-300mm F4-5.6 ED Zuiko..E++ £179	- £219	
Olympus EC14 Tele Converter.....	E+ / E++ £169	- £199
Olympus EC20 2x Tele Converter.....	E++ £229	

<b>Micro 4/3rds Lenses</b>		
Lenbaby 5.8mm F3.5 Circular Fisheye.....	Mint- £179	
Panasonic 7-14mm F4 G Vario.....	E++ £549	
Panasonic 8mm F3.5 G Fisheye.....	E++ £399	
Samyang 10mm T3.1 ED AS NCS CS.....	Mint- £229	
Panasonic 12-35mm F2.8 G X Vario OIS HD.....	E++ £539	
Olympus 12-40mm F2.8 M.Zuiko.....	E++ £479	- £549
Olympus 12-50mm F3.5-6.3 M.Zuiko.....	E++ £139	
Olympus 12mm F2 ED M.Zuiko.....	Mint- £429	
Walimex 12mm F2.2 CS NCS.....	Mint- £199	
Panasonic 14-140mm F3.5-5.6 OIS HD.....	E+ £219	
Olympus 14-150mm F4-5.6 M.Zuiko ED.....	E++ £319	
Panasonic 14-42mm F3.5-5.6 Asph OIS.....	E+ £59	
Olympus 14-42mm F3.5-5.6 EZ M.Zuiko.....	Mint £129	
Olympus 14-42mm F3.5-5.6 M.Zuiko.....	E++ £79	
Olympus 14-42mm F3.5-5.6 M.Zuiko ED.....	E+ £75	
Panasonic 14-45mm F3.5-5.6 Asph G..E++ £119	- £129	
Samyang 16mm T2.2 VFD.....	Mint- £289	
Panasonic 17mm F2.8 M.Zuiko.....	Mint- £129	
Panasonic 25mm F1.4 DG Summilux.....	E++ £299	
Panasonic 35-100mm F2.8 GX OIS Vario.....	E++ £649	
Olympus 40-150mm F4-5.6 ED M.Zuiko.....	Mint £99	
Panasonic 42.5mm F1.2 Asph OIS.....	Mint- £849	- £889
Panasonic 45-200mm F4-5.6 Lumix G Vario...E++ £169		
Panasonic 45mm F2.8 DG Asph Macro..E+ / Mint- £349	- £369	
Samyang 50mm F1.2 AS UMC CS Lens.....	E++ £229	
Olympus 60mm F2.8 ED Macro M.Zuiko.....	E++ £289	
Olympus 75mm F1.8 ED Silver M.Zuiko.....	Mint- £549	
Panasonic 100-400mm F4-6.3 Power OIS.....	E+ £1,099	

<b>Sony NEX Lenses</b>		
18-200mm F3.5-6.3 OSS.....	E++ £399	
28-70mm F3.5-5.6 FE OSS.....	E++ / Mint- £279	- £299
50mm F1.8 OSS.....	Mint- £189	
55-210mm F4.5-6.3 OSS.....	Mint- £159	
Samyang 8mm F2.8 UMC Fisheye.....	Mint- £179	
Samyang 12mm F2.8 Fisheye FE.....	E++ £249	
Samyang 21mm F1.4 ED AS UMC CSC.....	Mint- £239	
Samyang 50mm F1.2 AS UMC CS.....	Mint- £229	
Sigma 19mm F2.8 DN - A.....	Mint- £99	
Sigma 30mm F2.8 DN - A.....	Mint- £99	
Sigma 60mm F2.8 DN - A.....	Mint- £99	

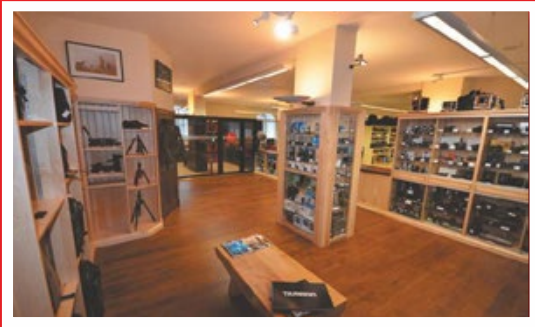
<b>Digital SLR Cameras</b>		
Canon EOS 1DX Body Only.....	As Seen £2,199	
Canon EOS 1D MKIV Body Only.....	E+ / E++ £999	- £1,499
Canon EOS 1D MkII Body Only.....	As Seen / E+ £199	- £299
Canon EOS 5DS Body Only.....	Mint- £2,279	
Canon EOS 5D MKIII Body Only.....	E+ / E++ £1,589	- £1,649
Canon EOS 5D MkII Body + BG-E6 Grip...E+ / E++ £689	- £789	
Canon EOS 5D MkII Body Only.....	E+ £649	- £689
Canon EOS 6D Body Only.....	E+ / Mint £799	- £1,089
Canon EOS 7D MkII Body Only.....	Mint £1,049	
Canon EOS 7D + BG-E7 Grip.....	E+ £469	
Canon EOS 70D Body Only.....	E++ £539	- £579
Canon EOS 20D Body Only.....	Exc £69	
Canon EOS 1000D Body Only.....	As Seen £79	
Canon EOS 750D Body Only.....	Mint- £459	
Canon EOS 350D + 18-55mm.....	E+ £99	
Canon EOS 350D Body Only.....	E+ £59	
Canon EOS 300D + 18-55mm.....	Exc £79	
Canon EOS 300D + BG-E1 Grip.....	As Seen £49	
Canon EOS 300D Body Only.....	As Seen £39	
Nikon D4S Body Only.....	E++ / Mint- £3,099	- £3,439
Nikon D4 Body Only.....	Exc / E++ £1,889	- £2,389
Nikon D2X Body Only.....	As Seen / E+ £249	- £299
Nikon D810 Body Only.....	E++ £2,049	
Nikon D750 Body Only.....	Mint- £1,349	
Nikon D200 Body Only.....	Exc / E++ £129	- £179
Nikon D100 + MB-D100 Grip.....	As Seen £79	
Nikon D90 Body Only.....	E++ £179	
Nikon D70 Body Only.....	E+ £79	
Nikon D60 Body Only.....	E+ £89	
Nikon D40 Body Only.....	E++ £59	
Nikon D7000 Body Only.....	E++ £299	
Nikon D5100 Body Only.....	E+ £159	
Nikon D3000 Body Only.....	E++ £99	
Olympus E620 + 14-42mm + 40-150mm.....	E++ £339	
Olympus E300 Body + HLD3 Grip.....	E++ £75	
Panasonic L10 Body Only.....	E++ £99	
Pentax K-S2 Body Only.....	Mint- £339	
Pentax K110D Body Only.....	E++ £99	
Pentax K5 + 18-55mm DA WR.....	Mint- £279	
Pentax K5 IIs Body Only.....	Mint- £399	
Sony A100 Body Only.....	E+ £119	
Sony A350 + 18-70mm.....	E+ £179	
Sony A55 + 18-55mm.....	E+ £169	
Sony A700 Body Only.....	E++ £169	

<b>Hasselblad H Series</b>		
H4D Complete (60MP).....	E++ £10,995	
H4D + Prism (50MP).....	E++ £5,849	- £6,499
H3DII Complete (39MP).....	E++ £3,900	
H2 Complete.....	Mint- £1,989	
H2 Body + Finder + 80mm F2.8.....	E++ £1,749	

H2 Body + P20 Back.....	E+ £1,499	
H2 Body + Prism + Mag.....	E++ £1,250	
H1 Body Only.....	E+ / E++ £599	
28mm F4 HCD.....	E++ / Mint- £1,989	- £2,450
35mm F3.5 HC.....	E+ £1,099	
35-90mm F4-5.6 HC.....	E++ / Mint- £3,549	- £3,550
50mm F3.5 HC.....	E+ £1,199	
50-110mm F3.5-4.5 HC.....	E+ £1,099	- £1,299
120mm F4 HC Macro.....	Exc / E++ £899	- £1,489
150mm F3.2 HC.....	E+ £939	- £949
1.5x HTS Tilt/Shift Converter.....	Mint- £2,445	
HM 16/32 Magazine.....	E++ £249	
Hm100 Polaroid Mag.....	E+ / E++ £49	- £149
HVM Magnifying Hood.....	E++ £189	- £199

<b>Leica M Series</b>		
M + 35mm F1.4 Asph 60th Edition Set .....	Mint- £8,499	
M Monochrom Black Body Only ..E+ / Mint £2,749 - £3,389		
M (240) Black Body Only.....	E+ / Mint- £2,949 - £3,149	
M-E Anthracite Body Only .....	E++ £2,389	
M6 Platinum + 50mm F1.4 .....	Mint £6,379	
M7 0.58x Black Body Only .....	E+ £1,299	
M7 0.72x Black Body + M Motordrive .....	E+ £1,499	
M7 0.72x Black Body Only .....	E+ / E++ £1,299 - £1,499	
M7 0.72x Chrome Body Only .....	E+ £1,299	
M6 0.72x Chrome Body + Motor M .....	E+ £899	
M3 Chrome Body Only .....	Exc £444	
Konica Hexar RF Limited Edition.....	Mint £2,389	
18mm F3.8 Asph M Black .....	E++ £1,599	
21mm F1.4 Asph M Black 6bit .....	E++ £3,489	
21mm F2.8 Asph M Black .....	E++ £1,249	
21mm F2.8 M Black .....	Exc / E++ £749 - £939	
21mm F2.8 M Black + Finder .....	E+ £949	
21mm F3.4 M Black 6bit ..	E++ / Mint- £1,689 - £1,699	
21mm F3.4 Super Elmar .....	Mint- £1,699	
21mm F4 Chrome + Finder .....	E+ £1,099	
24mm F2.8 Asph M Black .....	Exc / E++ £949 - £1,199	
28/35/50 F4 Tri Elmar .....	E++ £2,249	
Minolta 28mm F2.8 M Rokkor.....	E+ £349	
35mm F1.4 Asph M Black 6bit .....	E+ £2,399	
35mm F1.4 Black .....	E+ £1,399	
50mm F2 Apo Asph M Black ..E++ / Mint- £4,399 - £4,499		
50mm F2 Close Focus .....	E+ £499	
50mm F2.8 M Black .....	E++ £489	
55mm F3.5 Elmar .....	E+ / Mint- £219 - £349	
75mm F2.4 M Black 6bit + Hood. Mint- £1,099 - £1,149		
75mm F2.5 Black 6 BIT .....	E+ / E++ £659 - £749	
75mm F2.5 M Black 6bit .....	E++ £699	
90mm F2 Chrome .....	E+ / E++ £599	
90mm F2 M Black .....	E++ £799 - £949	
90mm F2.8 Black .....	As Seen £149 - £199	
90mm F2.8 Chrome .....	Exc / E+ £199 - £249	
90mm F2.8 M Black .....	E+ £749	
90mm F4 Collapsible .....	As Seen / Exc £139 - £149	
90mm F4 Collapsible .....	E+ £249	
90mm F4 Elmar .....	As Seen / E+ £49 - £149	
90mm F4 Elmar E39 .....	E+ £179 - £199	
Minolta 90mm f4 M Rokkor .....	E+ £169	
90mm F4 Macro M Set 6bit .....	E++ £1,599 - £1,649	
135mm F2.8 Black .....	E+ / E++ £239 - £299	
135mm F2.8 M Black .....	E++ £299 - £499	
135mm F3.4 Apo M Black.....	Mint- £1,599	
135mm F4 Black .....	E++ £399	
135mm F4.5 Hektor.....	As Seen £49	
135mm F4.5 Hektor + Tubes .....	As Seen £119	
Handgrip M240 14496 .....	E++ £139	
Leicaitime M-Mate 3 Baseplate .....	E+ £129	
M8 Handgrip - Black.....	E++ / Mint- £79	
R-Adapter M (14642) .....	E++ £189	
1.4x viewfinder Magnifier M .....	E++ £139 - £149	
18mm Chrome Viewfinder .....	E++ £379	
21/24/28mm Viewfinder - Black .....	E++ £225 - £239	
21/24/28mm Viewfinder - Chrome .....	E++ £199	
21mm Black Viewfinder .....	E+ / E++ £179 - £199	
24mm Black Viewfinder .....	E+ / E++ £169 - £179	
A42 Swing Polariser .....	E++ £69	
Handgrip M.....	E+ £45	
Large B&S Head .....	Exc / E++ £35 - £39	
Lens Carrier M .....	E++ £69	
GMP M Grip .....	E+ / E++ £25 - £29	
Universal Polariser M .....	E++ £179	
Universal Wide Angle Finder M .....	E++ £379	





Prices  
correct  
when  
compiled.  
E&OE.

**T: 01463 783850**  
**E: info@ffordes.com**

**Largest Used Equipment *Specialists* Since 1960**

18-70mm F3.5-4.5 G AFS ED DX.....	Exc / E+ £59 - £79
18-105mm F3.5-4.5 G AFS ED DX VR..	E+++ / Mint- £129
18-140mm F3.5-5.6 AF-S G ED VR DX.....	Mint- £259
18-200mm F3.5-5.6 G AFS DX VR II...E+ / E++	£299 - £349
24mm F2.8 AFD.....	E++ £229 - £249
24mm F3.5 ED PC-E.....	E+ / E++ £989 - £1,089
24-70mm F3.5-5.6 IX.....	E+ £39
24-85mm F2.8-4 AFD.....	E++ £269
24-120mm F3.5-5.6 ED AFD.....	E+ / E++ £129 - £159
28mm F2.8 AF.....	E++ £129
28mm F2.8 AFD.....	E+ £159
28-105mm F3.5-4.5 AFD.....	E+ £119
28-300mm F3.5-5.6 G ED AFS VR E+ / E++	£499 - £589
35mm F1.4 G AFS.....	Mint- £1,049
35mm F1.8 G AFS DX.....	E+ £99
35-70mm F2.8 AFD.....	E+ £249
35-105mm F3.5-4.5 AF.....	E++ £79
50mm F1.4 AFD.....	E++ £179
50mm f1.8 AFD.....	E++ £79
55-200mm F4-5.6 AFS DX G VR ...	As Seen / Mint- £49 - £99
55-200mm F4-5.6 G AFS DX VR II.....	E++ £139
60mm F2.8 AF Micro.....	E+ £179
70-180mm F4.5-5.6 AFD Micro.....	E++ £849
70-200mm F2.8 G AFS ED VR II.....	E++ £1,449
70-200mm F4 G AFS ED VR.....	E+ £799
70-200mm F4 G VR ED.....	Mint- £849
70-210mm F4-5.6 AFN.....	E+ £69
70-300mm F4-5.6 AFG.....	E++ £59
70-300mm F4-5.6 ED AFD.....	E+ £69
70-300mm F4-5.6 G AFS VR.....	E++ / Mint- £289 - £299
75-240mm F4.5-5.6 AFD.....	E+ / E++ £49 - £55
80-400mm F4.5-5.6 AFD VR.....	E+ / E++ £429
85mm F1.8 AF-S G.....	Mint- £329
85mm F3.5 G AFS Micro VR DX.....	E++ £299
105mm F2 AF DC.....	E+ £549
105mm F2.8 AFD Micro.....	E+ / E++ £269 - £349
105mm F2.8 AFS G VR Micro.....	E+ / E++ £389 - £459
200-400mm F4 G VR AFS IFED ...E+ / E++	£1,949 - £2,499
300mm F2.8 G AFS ED VR II.....	E++ £2,999 - £3,179
300mm F2.8 IFED AF.....	E+ £1,099
300mm F2.8 IFED AF-I.....	E++ £1,389
300mm F2.8 IFED AFS II.....	E+ £1,749
300mm F4 AFS IFED.....	E+ £579 - £589
500mm F4 G AFS VR IF ED.....	E+ / E++ £4,349 - £4,399
Samyang 8mm F3.5 Aspherical AE IF MC Fish-Eye...	Mint- £179
Samyang 35mm F1.4 AE AS UMC.....	E+ £279
Sigma 4.5mm F2.8 EX DC Fisheye HSM.....	E++ £499
Sigma 15mm F2.8 EX DG Fisheye.....	E++ £339
Sigma 17-70mm F2.8-4 DC OS HSM C.....	Mint- £259
Sigma 18-50mm F2.8 EX DC.....	E++ £129
Sigma 24-70mm F2.8 IF EX DG HSM ..E+ / E++	£349 - £399
Sigma 28mm F1.8 EX DG.....	E++ £179
Sigma 50-150mm F2.8 Apo HSM II.....	E+ £329
Sigma 50-500mm F4-6.3 Apo DG.....	E+ £399
Sigma 70-300mm F4-5.6 DG Macro.....	E++ £49
Sigma 105mm F2.8 Macro EX DG OS HSM ...E++	£269 - £279
Sigma 120-300mm F2.8 EX DG OS HSM ..E++	£1,499
Sigma 180mm F3.5 EX Macro APO.....	E++ £349
Sigma 500mm F4.5 APO EX DG HSM.....	E++ £1,599
Tamron 28-300mm F3.5-6.3 XR Di VC.....	E++ £279
Tamron 55-200mm F4-5.6 Di II.....	E+ / E++ £39
Tamron 70-300mm F4-5.6 Di.....	E++ £49
Tamron 180mm F3.5 Di Macro.....	Mint- £529
Tamron 200-400mm F5.6 AF LD.....	E++ £169
Tamron 200-500mm F5-6.3 Di LD.....	E++ £449
Tokina 12-24mm F4 ATX PRO SD.....	E++ £299
Tokina 20-35mm F2.8 ATX Pro.....	E++ £189
Tokina 35mm F2.8 Macro DX ATX.....	E++ £189
Tokina 80-200mm F2.8 ATX Pro.....	E+ £349
Tokina 80-400mm F4.5-5.6 ATX D.....	E++ £195
Zeiss 21mm F2.8 ZF.....	E++ £689
Zeiss 25mm F2.8 ZF.....	E+ £449
Zeiss 35mm F1.4 ZF.2.....	E++ £889
Zeiss 35mm F2 ZF.....	E+ £479
Zeiss 50mm F1.4 Milvus ZF.2.....	Mint- £749
Zenit 16mm F2.8 MC Zenitar.....	E++ £129
Sigma 2x Apo EX DG Converter.....	E++ / Mint £99 - £129
Teleplus 2x MC7 Converter.....	E++ £45 - £59
TC-14EII Converter.....	E++ £179
TC-17 EII Converter.....	E+ / E++ £149 - £179
TC-20E Converter.....	E++ £119 - £129
TC-20EII Converter.....	E+ / E++ £159 - £179
Metz 40M23 Flash.....	E+ £49
Metz 54M23 Flash.....	E+ £79
Sigma EF 610 DG ST Flash.....	E++ £69
Sigma EF530 ST DG TTL Flash.....	E++ £79
R1C1 Speedlight Commander Set E+ / E++	£299 - £399
SB21B Ringflash.....	E++ / Mint- £99 - £179
SB22 Speedlight.....	E+ £35
SB24 Speedlight.....	E++ £39
SB25 Speedlight.....	E+ / E++ £39 - £49
SB27 Speedlight.....	E+ £49
SB28 Speedlight.....	E++ £59
SB28DX Speedlight.....	E+ £59
SB50DX Speedlight.....	E+ / E++ £39
SB600 Speedlight.....	E+ / E++ £119 - £129
SB800 Speedlight.....	As Seen / E+ £99 - £129
SB80DX Speedlight.....	E+ £69 - £79
SB910 Speedlight.....	E++ £269
SC28 TTL Flash Cord.....	E++ £29
SD8 Battery Pack.....	E++ £30

#### Nikon Manual

Red Dot F Chrome Body Only.....	E+	£899
F Photomic FTN + 50mm F2 Non AI.....	E+	£349
FM2T Titanium Body Only.....	E+	£449
FM Chrome Body Only.....	E+	£79
FG Black Body Only.....	E+	£69
FG Chrome Body Only.....	E+	£79
FG20 Chrome Body + MDE Drive.....	E+	£59
F301 Body Only.....	Exc / E+	£19 - £35
EM Body Only.....	E++	£39
EL Chrome Body Only.....	E+	£59
FS + 50mm F2.....	E+	£499
FT Chrome Body Only.....	E+	£59
FTN Black Body Only.....	E+	£79
FTN Chrome Body Only.....	As Seen / E++	£39 - £79
FTN Chrome Body Only.....	E+	£59
24mm F2.8 AI.....	E++	£149
24mm F2.8 AIS.....	As Seen / E++	£99 - £199
28mm F3.5 PC Shift.....	E+	£279
35mm F2.8 PC Shift.....	As Seen / E++	£149 - £249
35-70mm F3.3-4.5 AIS.....	E++	£79
35-70mm F3.5-4.8 AIS.....	E++	£59
35-105mm F3.5-4.5 AIS.....	E+ / E++	£49 - £99
35-200mm F3.5-4.5 AIS.....	E+	£129
50mm F1.2 AIS.....	E+ / E++	£399 - £449
50mm F1.8 AIS.....	E++	£99
50-300mm F4.5 AI.....	E+	£329
80-200mm F2.8 ED AIS.....	E+ / E++	£1,499 - £1,999
105mm F2.8 AIS Micro.....	E++	£289 - £299
180mm F2.8 ED AIS.....	E+	£289
200mm F2 IFED AIS.....	E+ £949 -	£1,389
200mm F4 Non AI.....	E+	£79
200mm F5.6 Medical.....	E+	£339
300mm F4.5 Ai.....	E+	£129
300mm F4.5 ED AIS.....	E++	£209
400mm F4.5 Nikkor-Q Auto.....	E++	£689
400mm F5.6 ED AI.....	E+	£489
500mm F4 P IFED AIS + TC16A Converter.....	E+	£999
500mm F8 Reflex.....	E+ / E++	£199 - £299
500mm F8 Reflex C.....	E+	£179
600mm F4 IFED AIS.....	E+	£1,049
600mm F5.6 IFED AI.....	E+	£689
600mm F5.6 IFED AIS.....	E+	£949
Cosina 100-500mm F5.6-8.....	Unused	£99
Petzval 85mm F2.2 (Gold Version).....	E++	£349
Sigma 400mm F5.6.....	E+	£79
Tamron 70-350mm F4.5.....	E+	£129
Voigtlander 125mm F2.5 SL Apo Macro.....	E++	£1,689
Zeiss 18mm F3.5 ZF.....	E++	£599
SB11 Speedlight.....	E+ / E++	£79 - £99
SB12 Speedlight.....	E+	£15 - £29
SB14 Speedlight.....	Unused	£49
SB15 Speedlight.....	E+	£19 - £30
SB16A Speedlight.....	E+ / E++	£35 - £49
SB17 Speedlight.....	E+	£25
SB18 Speedlight.....	E+ / E++	£15 - £30
SB20 Speedlight.....	E+ / E++	£29 - £49
Slave Controller SU4.....	E+	£29
SR2 Ring Light Unit.....	E++	£49
Bellows Unit F.....	E+	£59
NPC Polaroid Mag for F3.....	E++	£125
PB6 Bellows + PB-6M Macro Stand.....	E++	£199
PF2 Focus Stage.....	E+	£84
PG2 Focussing Stage.....	E++	£99
PN1 Extension Tube.....	E++	£35
NPC Polaroid Proback II.....	E++	£45

#### Rollei 6000 Series

6008AF Body + Magazine.....	E++	£949
6008 Integral Complete.....	E++	£649
50mm F2.8 PQS Schneider.....	E+	£989
50mm F4 FLE PQ.....	E++	£749
50mm F4 HFT.....	E+	£249
50mm F4 PQ.....	E+ / E++	£349 - £489
50mm F4 PQ EL.....	Exc	£249
75-150mm F4.5 PQ Vario.....	Exc	£949
80mm F2.8 HFT.....	Exc	£149
120mm F4 PQS Macro.....	E++	£749
150mm F4 EL.....	E+	£449
150mm F4 HFT.....	E+	£179
150mm F4 PQ.....	E+ / E++	£369 - £449
150mm F4 PQS.....	E+	£349
180mm F2.8 PQ.....	Mint-	£999
350mm F5.6 PQ Tele Tessar.....	Mint-	£1,249
2x HFT Converter.....	E++	£59
Aluminium Case.....	E+	£69
Master Control Unit.....	E+ / E++	£149 - £249
Pistol Grip.....	E+	£39
Quick Tripod Coupling.....	As Seen	£20
RC120 Release (2m).....	E++	£29
SCA356 Flash Adapter.....	E+ / E++	£25
SLX Ever Ready Case.....	E++	£35
SLX/2.8GX Narrow Neckstrap.....	E+	£12
220 Magazine (6008).....	As Seen	£99
45 Degree Prism.....	E+ / E++	£119 - £199
Polaroid Mag 6006.....	E+	£35
Polaroid Mag 6008.....	E+	£139
Waist Level Finder.....	Exc / E++	£39 - £45

**We Have Lots, Lots More  
Please Call Us**

# SONY

To Celebrate Sony now being sold at **ffordes** we have put together some limited time offers



## Sony RX100

- 1"-type Exmor CMOS sensor
- 20.2 million effective pixels
- 28-100mm (equiv), f/1.8-4.9 Carl Zeiss Vario-Sonnar T\* lens
- ISO 125-6400 (expandable 80 to 25,600)
- 10fps continuous shooting
- 3-inch 1.2M-dot 'WhiteMagic' LCD screen
- 1080p60 video, (AVCHD) with MP4 option



RRP £499 **Ffordes £299**  
*Includes FREE Delkin 16Gb SD 163x card*



## Sony A6000 + 16-50mm Black

- 24.3 megapixel APS-C CMOS sensor
- Bionz X image processor
- 11 fps continuous shooting
- 3-inch tilting LCD with 921,600 dots
- OLED 1.44m dot electronic viewfinder
- Full HD video recording at 1080/60p
- Wi-Fi with NFC capability



RRP £699 **Ffordes £539**  
*Includes FREE Delkin 32Gb SD 633x card*



## Sony A7 II Body

- 24-megapixel full frame CMOS sensor
- 1200-zone metering system
- ISO 50-25,600 sensitivity range
- 0.5inch, 2.4-million-dot EVF
- 117 AF points (phase-detection AF)
- 25 AF points (Contrast-Detect AF)
- 3-inch 1,228k-dot tilting LCD screen
- Full HD video recording at 1080/60p



RRP £1680 **Ffordes £1239**  
*Includes FREE Delkin 64Gb SD 633x card*



**Time for a spring clean or a change of system?**

**We always require top quality camera equipment, no outfit too large or small.**

For your quote - please email or ring us with details of your equipment.

**E: info@ffordes.com T: 01463 783850**

**The ORIGINAL commission sale specialists. We also PART EXCHANGE and BUY FOR CASH**



# Huge range of used equipment



100's more used items online, here's just a selection...

## BRONICA

ETRSi, 75mm & AE II V/F	M	C	£399
40mm f4 PE	E++	C	£195
40mm f4 MC ETR	E+	C	£195
50mm f2.8EMC	M	C	£138
150mm f3.5 ETRS	E++	C	£79
150mm f3.5 MC ETR	E+	C	£96
150mm f3.5 MC ETR	M	C	£127
150mm f3.5 MC ETRS	E++	C	£96
150mm f4 SQ	E+	C	£86
2x TeleConverter G	E++	C	£46
AE II Prism	E	C	£72
AE Prism SQ	Good	C	£46
Polaroid Back PG	E++	C	£32
Polaroid Back SQ	E+	C	£23
ETR Polaroid Back	E++	C	£28

## CANON

EOS 1D Mark IV	M/B	L	£1,187
EOS 1Ds Mark III	E++/B	L	£912
EOS 5D Mark II & BG-E Battery Grip	E+	C	£799
EOS 5D Mark II Body	E++	C	£810
EOS 5D Mark III Body	E++/B	L	£1,477
EOS 5D Mark III Body	M	C	£1,599
EOS 6D Body	E++	L	£1,025
EOS 7D Mark II	M	C	£887
EOS 20D Body	G	C	£72
EOS 40D Body	E+	C	£155
EOS 400D & 18-55mm	E	C	£159
EOS 400D & 18-55mm IS II	G	C	£149
EOS 600D & 18-55mm IS	E	C	£242
EOS 700D & 18-55IS STM++ & C			£410
EOS M, 18-55IS & 90EX Flash E			£201
A1 & 50mm f1.8 FD	G	L	£136
AE1 Program & 50mm f1.8 E++			£132
T70 & 50mm f1.8 FD (35mm)+	E+	C	£116
EOS 500(35mm) & 28-80USME++			£56
14mm f2.8 L II USM	E++	L	£1,277
20mm f2.8 USM	E++	C	£344
28mm f1.8 USM	E+	C	£310
28mm f2.8 EF	E	C	£162
40mm f2.8 EF STM	E++	L	£132
40mm f2.8 EF STM	E++	C	£132
50mm f1.4 USM	E++	L	£265
50mm f1.4 USM	E++/B	L	£289
50mm f1.8 EF Mark II	E++	C	£62
60mm f2.8 EFS Macro	E	L	£310
85mm f1.2 L II USM	M/B	C	£1,350
100mm f2.8LMac IS USME++/B			£622
100mm f2.8 Macro USM E++/B			£321
100mm f2.8LMac IS USM E++/B			£655
400mm f5.6 L USM	E++ & B	L	£766
8-15mm f4 L USM	M & B	L	£876
10-18mm EFS IS STM	M & B	L	£189
10-22mm f3.5-4.5 Efs USM E++			£310
11-24mm f4 L USM	M & B	C	£2,100
15-85mm f3.5-5.6 IS USM E++			£397
16-35mm f2.8 L II USM	M	L	£995
16-35mm f2.8L EF USM II	E	L	£825
16-35mm f2.8L EF USM II M/B			£1,059
16-35mm f4 L IS USM E++ & B			£710

17-40mm f4L EF USM	E++	C	£422
17-85mm f4-5.6 IS USM	E++	C	£114
18-55mm f3.5/5.6 IS STM	M	L	£75
18-135mm f3.5-5.6 IS STM	E	C	£215
18-200mm f3.5/5.6 EFS IS	E+	L	£325
24-105mm f4 L IS USM	E++	C	£475
28-135mm f3.5-5.6 IS USM	E	C	£199
35-70mm f4 FD	E++	L	£46
55-250mm EFS IS	E++/B L/C	£166	
70-200mm f2.8 L IS II USM	E++/L/C	£1,499	
70-200mm f2.8L EF USM	E++	C	£815
70-200mm f4L EF USM	M/B	C	£435
70-200mm f4L IS USM	M/B	C	£855
70-210mm f4 EF	E++	L	£85
70-210mm f4 FD	E++	L	£25
70-300mm f4-5.6 IS USM	E++	C	£254
75-300mm f4/5.6 EF	E	L	£84
75-300mm f4/5.6 USM III	G	L	£88
75-300mm f4-5.6 II USM	E++	C	£112
75-300mm f4-5.6 III USM	E++	C	£86
80-200mm f4.5-5.6 II	E++	L	£67
100-300mm f5.6 EF	E++	L	£87
Lens Hood ES-71 II	E	C	£14
Lens Hood ET-67	E	C	£18
Lens Hood ET-67B	E	C	£14
Lens Hood EW-78B II	E++/B	L	£17
ES71II Hood (50mm F1.4)	E+	L	£10
Extender EF 1.4x	E++	C	£145
BG-E11 Battery Grip	M/B	C	£175
BG-E13 Battery Grip	E+	L	£117
BG-E2 Battery Grip	E+	L	£25
BG-E2N Battery Grip	E+	L	£35
BG-E7 Battery Grip	E	C	£99
BG-E8 Battery Grip	E++/B	L	£64
EP-EX15 II VF Eyepiece	M/B	L	£12
Auto Bellows FD	E+	L	£70
Chestpod II	M & B	L	£15
Focusing Screen EC-A	M	L	£15
Focusing Screen EC-D	M	L	£15
Focusing Screen EC-L	M	L	£15
LC-5 Remote Trigger/Rciv	E++	L	£205
LC-E6 Charger (US Plug)	E++	L	£22
RC1 Wireless Remote	M & B	L	£14
RS 80N3 Remote Switch	E++	L	£27
RS-60E3 Remote Cord	E++	L	£14
Speedlite 580EX II	E++	L	£225
Speedlite 011A	E++	L	£27
Speedlite 277T	E+	C	£17
Speedlite 300TL	E++	C	£31
Speedlite Transmitter ST-E2	E	C	£119
Powershot SX230 HS	M & B	C	£105
Powershot SX700 HS	M & B	C	£125
EPOCA 135 (35mm)	E	L	£37

## FUJIFILM

X-T1 Body	E+ & B	C	£472
X-T1 & VG-XT1	E	C	£450
X-T1 & 18-135mm OIS WRE++/BL			£989
X-T10 Body	E& B	C	£351
X-T10 Body & XT10 Grip	E++/B	C	£355
X-T10 & 16-50mm XC	E+	C	£419
X-E2 Body	E+	C	£302

18-55mm f2.8-4 R LM OIS XF E+C	£315
VG-XT1 Battery Grip	E/B C £75
VG-XT1 Vertical Grip	M/B L £89
LC-XPro1 Leather Case	E C £30
Finepix F70 EXR	E++ L £67

## MAMIYA

M645J, 80mm & AE Finder	G	C	£275
645 120 Back	E+	C	£34
645 Polaroid Back	E+	C	£22
35mm f3.5 645	E+	C	£95
45mm f2.8 645	E+	C	£87
55mm f2.8 645	E+	C	£87
150mm f3.5 C (M645)	E	L	£79
180mm f4.5 RZ	E+	C	£168
210mm f4C (M645 Fit)	E++	L	£84
210mm f4C & 2x Conv	E+	L	£105
E/M Cable Release Type A 1M For RZ/645	E	C	£45
Extension Tube Set (1/2/3s)E++	L	£32	
Extension Tube Set for 645	E+	C	£37
RZ Extn Tube No.2 82mm	M	L	£43

## MINOLTA

X370s Body	E++	L	£83
X370s & 35-70mm	E+	L	£88
X700 Body	E+	C	£87
X700 & Tokina 28-70mm	Good	C	£136
Celtic 28mm f2.8 (MD Fit)	E	C	£32
28mm f2.8 AF	E++	L	£87
28mm f2.8 MD	E++	C	£64
28mm f3.5 MD	E	C	£42
50mm f1.7 AF	E+	L	£88
35-70mm f3.5 MD	E+	C	£65
35-70mm f4 AF	E+	L	£46
35-80mm f4.5/5.6 PZ AF	E++	L	£54
70-210mm AF	E++	L	£69
70-210mm f4 AF	E	C	£65
70-210mm f4 MD	E	C	£47
75-300mm f4-5.6 AF	E++	L	£66
80-200mm f4.5/5.6 xi AF	E	L	£25
80-200mm f4/5.6 AF	E++	L	£57
16 Subminiature	Good	C	£69
MD Extension Tube Set	E	C	£20
Right Angle Viewfinder 1-2x	E	C	£22
Mini Tripod	M	L	£68

## NIKON

D1x Body	Good	C	£210
D80 Body	Good	L	£129
D80 Body	E++	L	£142
D90 Body	E++ & B	C	£194
D300 Body	E	C	£208
D300s Body	M/B	C	£276
D3200, 18-55/55-200VRE++/B	L	£318	
D3300 & 18-55mm AF-P	M/B	L	£265
D5100 & 18-55mm VR	E+/B	L	£249
D5300 & 18-55mmG AF-P	E++	L	£405
D7000 & 18-55mm VR	E & B	C	£382
FM Body	E+	C	£199
Nikkormat FT2 Body	E	C	£118
F301 & Sigma 28-70mm	E++	C	£110

F801s Body	A	C	£45
F801s Body	E++/B	C	£87
F80 Body & 28-80mm G	E++	L	£95
F90x & MB10 Grip	E++	C	£97
28mm f2.8 Series E	E++	L	£82
35mm f1.8 G AF-S DX	E++/B	L	£138
35mm f1.8 G AF-S DX	E+/B	C	£134
35mm f1.8G ED AFS	M	L	£335
50mm f1.8G AF-S	E+/B	C	£139
55mm f3.5 AI	E++	L	£99
10-24mm G ED AF-S DX	M/B	L	£478
14-24mm f2.8G ED AFS	E+/B	C	£1,186
18-70mm G ED DX	Good	L	£88
18-105mm VR DX	E+	L	£148
18-140mm G ED DX VR	M	L	£299
18-140mm G ED DX VR	E++/B	L	£253
18-200mm G IF-ED DX VR	E	C	£210
18-200mm G IF ED DX VR II	E	C	£382
18-300mm G ED DX VR	E/B	L	£627
24-50mm f3.3/4.5 AF	E++	L	£110
24-85mm f2.8-4D IF	E+	C	£299
24-120mm f3.5/5.6G (IF)	E	C	£399
24-120mm f4G ED VR	E++	C	£399
28-70mm f3.5-4.5 D	E++	C	£127
28-85mm f3.5-4.5 AF	E+	C	£105
35-70mm f3.3-4.5 AF	E++	L	£87
35-70mm f3.5-4.5 AIS	E++	L	£112
43-86mm f3.5 AI	E+	L	£87
55-200mm AF-S DX	E++	L	£89
55-200mm AF-S VR DX	E++	L	£115
55-200mm AF-S VR DX	E++	C	£105
70-200mm f4 G ED	M	L	£818
70-300 f4-5.6 G AF Nikkor	E	L	£53
70-300mm D ED AF	E++	L	£199
70-300mm G IF-ED VR	E++	C	£312
75-300mm f4.5-5.6 AF	E	C	£105
80-200mm f4.5-5.6D AF	E++	L	£88
TC-17E II Teleconverter	E+	C	£252
F to Canon EOS Adapter	E++	L	£20
F to MFT Lens Adapter	E++	L	£12
CF-40 E/R Case (F801)	E++	L	£12
Lens Hood HB-2	E	C	£10
Lens Hood HB-24	E	L	£18
Lens Hood HB-34	E	L	£8
Lens Hood HB-37	E	C	£10
DR3 Right Angle Finder	E++ & B	L	£56
DR-3 Right Angle Finder	E++	L	£62
DR-4 Angle Finder	M	L	£70
EN-EL23 Battery	E+	L	£15
EN-EL3a Battery	E+	L	£15
MC-12A R/Control	E++/B	L	£25
MC-12A Remote Release	E++	L	£21
ML3 Remote Control Set	M & B	L	£162
Speedlight SB-600	E++	L	£146
Speedlight SB800	E++	L	£199
Speedlight SB800	Good	C	£142
Speedlight SB900	M/B	L	£215
WU1b Wireless Adapter	M/B	L	£38
WD-4 Motor Drive (Nikon F3)	E	L	£68
Coolpix B700 (Black)	M & B	L	£305
Coolpix L830	E & B	C	£119
Coolpix P90	E	C	£79

## OLYMPUS

OM-D E-M1 Body	E++/B	C	£499
OM-D E-M10 & 14-42mm E+/B	C	£326	
E1, 14-45mm & HLD-2 Grip E++	C	£195	
PEN-F & 100mm f3.5 E	E+	C	£85
OM-10 Body	M	C	£145
OM-10, 50mm f1.8, Man Adapter & Winder	E++	C	£115
OM-2N & 50mm F1.8 ZUIKO	E	C	£137
OM-40 Body	G	C	£25
17mm f1.8 M. ZUIKO	M/B	C	£286
45mm f1.8 M.ZUIKO	E++	L	£179
50mm f3.5 OM	E++	L	£94
135mm f3.5 ZUIKO (OM)	M	C	£45
135mm f3.5 ZUIKO (OM)	E++	C	£25
200mm f4 Auto-T	E& B	C	£58
200mm f4 ZUIKO	Good	L	£36
200mm f4 ZUIKO	E+	L	£85
200mm f4 ZUIKO OM	M/B	C	£71
14-150mm M.ZUIKO	E++	C	£305
35-105mm f3.5/4.5 ZUIKO	E+	L	£64
35-70mm f4 ZUIKO	E+	L	£56
40-150mm f3.5-4.5 (4/3)	E++	C	£67
40-150mm f4/5.6 ED (4/3)	E	C	£88
85-250mm f5 (OM)	E+	L	£100
85-250mm f5 (OM)	E++	L	£87
Teleconverter OM 2x-B	E++	C	£34
LH-40B Lens Hood (Silver)	M/B	L	£17
HLD-7 Battery Grip	M/B	C	£115
ECG-1 Grip for E-M10	E+/B	C	£36
Power Bounce Grip 2	E+/B	L	£36
OM10 Leather Case	E	C	£18
FL14 Flash	E++	L	£70
T20 Flash	E+	C	£15
T32 Flash	E	C	£23
EX25 Extension Tube (4/3) M/B	L	£75	
Extension Tube 25mm (OM)/E/B	C	£22	
Extension Tube 25mm (OM)/E/B	L	£23	
Extension Tube Set (OM)	E++	L	£14
Trip 35	E+	C	£65
LT Zoom 105	E+ & B	C	£82

## PANASONIC

LUMIX GX8 Body	E++ & B	L	£559
LUMIX GX80 Twin lens Kit (12-32mm & 35-100mm)	M & B	L	£535
LUMIX GH2 Body	E++ & B	L	£210
LUMIX GH3 Body	E++ & B	L	£366
LUMIX GH3 Body & Grip	E++	L	£395
LUMIX GF2 Body	E++	C	£78
45mm f2.8 Leica DG Mac	M/B	L	£427
14-42mm ASPH G VARIO	E++	C	£99
14-45mm ASPH OIS G	E++	L	£118
35-100mm f2.8 G X	M/B	L	£642
35-100mm f2.8 G X Vario	E++	L	£622
45-175mm f4/5.6G X PZ	M/B	L	£246
100-300mm f4/5.6 G	M/B	L	£335
DMW-GTC1	E++	L	£50
DMW-MA2M Leica M Adpt	M	L	£125
BGG-H3 Battery Grip	E++/B	L	£67
DMW-BGGH3E Grip	E++/B	L	£82

LONDON

FROM £69

BRONICA 150mm f3.5 MC ETR

CHELMSFORD

FROM £1477

CANON EOS 5D MARK III

LONDON

FROM £450

FUJIFILM X-T1

LONDON

FROM £129

NIKON D80 BODY

CHELMSFORD

FROM £142

NIKON SPEEDLIGHT SB-800

# cameraworld

The Part-Exchange Specialists

Goods and delivery services subject to stock and availability. Prices subject to change. Pictures are for illustration purposes only. All prices include



# Unwanted camera gear in the attic?

...or, cupboards, under the stairs, behind the sofa. Why not sell them to us for extra spending money. We buy all sorts of photographic equipment – digital or film cameras, autofocus and manual lenses, camera bags, tripods and accessories – it's SO easy & fast!

**1. Get in touch   2. Get free pick-up   3. Get paid fast**

**We buy more | We pay more | We smile more**

Just call or email Dale our Used Equipment Manager for expert valuation and advice. **Direct Line: 0207 467 9912**

**Email: dale@cameraworld.co.uk** Or contact any of our used equipment experts on **020 7636 5005** or **01245 255510**



LUMIX FZ50 E C .....£42  
LUMIX FZ62 E++ L .....£118  
LUMIX TZ1000 E++ & B L .....£479  
LUMIX TZ60 E++ & B C .....£189  
LUMIX TZ100 M L .....£422  
Accessory Kit (TZ80/TZ100)M/B L .....£29  
SD-S10 Camcorder M C .....£29

## PENTAX

K30 & 18-55mm DA WR E++/B C .....£215  
Kx & 18-55mm E++ C .....£156  
ME Super & 50mm f1.7 E C .....£105  
ME Super Body E++ L .....£81  
ME Super Body E++ C .....£105  
MZ50 & 35-80mm E++ C .....£62  
Program A & 50mm f1.7 E .....£112  
Super A & 50mm f1.4 SMC E C .....£188  
28mm f2.8 SMC-M E++ C .....£42  
50mm f1.4 SMC M C .....£142  
55mm f2 M42 E C .....£32  
100mm F4 SMC-Macro M L .....£115  
135mm F3.5 SMC-M E+ C .....£60  
Takumar 150mm f4 (M42 Fit)E++L .....£94  
28-80mm F3.5/4.7 SMC AF E L .....£70  
28-80mm f3.5-4.7 SMC AF E+ C .....£58  
28-105mm FA SMC AL E L .....£65  
40-80mm F2.8/4 SMC-M M L .....£86  
50-200mm DA ED WR E++ & B C .....£95  
50-200mm f4-5.6 DAL M L .....£85  
70-150mm f4 SMC-M E++ C .....£64  
75-300mm F4.5/5.8 FA-J E L .....£62  
80-200mm F4.5 SMC-M E++ L .....£42  
80-200mm f4.7-5.6 FA E++ L .....£62  
AF 400 FTZ Flashgun E++ L .....£24  
AF200s Flash E C .....£22  
AF280T TTL Flashgun E++ L .....£23  
Extn Tube Set (M42 Screw) E++ L .....£15  
Extension Tube Set (PK) E++ L .....£52  
FB-1 & FC-1 Finder (LX) E++ L .....£95  
35mm f2.8 DA Limited E++/B C .....£295  
Espio 115M E C .....£42  
Espio 140 E+ C .....£43  
Espio Zoom 115V E C .....£34

## SIGMA

24mm f1.4 DG Art (Nik FX) M L .....£485  
24mm f2.8 (Ptx KA) E++ L .....£54  
50mm F2.8 EX DG Macro (Pentax AF) E L .....£106  
105mm f2.8 EX Macro (Sony)E++C .....£207  
105mm f2.8 EX OS (Can)E++/B C .....£298  
600mm f8 (Pentax K) E+ L .....£112  
8-16mm f4-5.6DC (Can EF)E++ C .....£398  
10-20mm f4-5.6EX DC (KAF/A-Mount/Can EF Fit) E++ C .....£199  
12-24mm f4.5-5.6 (Nik DX) E+ C .....£315  
12-24mm II DG (Sony A) E+ L .....£317  
15-30mm f3.5-4.5(Can EF)E++ L .....£225  
17-35mm F2.8/4 EX (Can) E++ L .....£172  
18-125mm OS (Ptx AF) M & B L .....£152  
18-250mm Macro OS (Can)E++ C .....£255  
18-250mm OS HSM (KAF) E++ C .....£158

24-70mm EX HSM (Can EF)E++/B C .....£408  
28-70mm f2.8-4 (Can EF) E++ L .....£64  
28-70mm F3.5/4.5 (Ptx KA) E+ L .....£36  
28-105mm f4-5.6 (Min AF) E+ L .....£46  
55-200mm f4-5.6 (Can EF) E C .....£62  
70-200mm f2.8 APO (Can) E++ L .....£556  
70-210mm APO (Ptx KA) E++ L .....£28  
70-210mm F4-5.6 (Ptx K) E+ L .....£24  
70-300mm APO (Nik AFD) E++ L .....£76  
70-300mm DG Macro (Can) M C .....£67  
70-300mm APO MAC (Can)M/B C .....£105  
Centon 70-210mm MC (OM) E+ L .....£18  
Centon DF300 Body E L .....£37  
Kodak Model BB Junior 16mm Cine Camera E++ L .....£150  
Cobra 440AF TTL Flash (Nikon AF 35mm) E C .....£18  
COMIX Canon EF to Sony E-Mount Lens Adptr E++/B L .....£42  
Contax 80-200mm F4 T+ Vario Sonnar (Contax MM Fit) Sold As Seen C .....£87  
Contax TLA30 Flashgun E C .....£13  
Cosina 19-35mm f3.5-4.5 (Can EF) E+ L .....£77  
Cosina 19-35mm f3.5-4.5 (Nik FX) E++ C .....£68  
Cosina 75-300mm f4-5.6 (OM)E C .....£22  
Cosina 80-200mm (OM) E+ L .....£18  
Crumpler Cupcake Half Photo Backpack E++ C .....£42  
Domke F5XB Medium Bag Limited Edition Fuji X-Series M C .....£45  
Domke F803 Canvas Satchel M L .....£88  
E-Image AT7401/7063H head - Pro Video Tripod E++ L .....£399  
Ensign Ranger II c. 1953 E C .....£55  
Ensign Selfix 420 c. 1950 E C .....£52  
Flashmeter E++ L .....£25  
ETR Polaroid Back E++ L .....£28  
ETRSi, 75mm & AE II V/F M C .....£399  
Giotto GT2331 Tripod M L .....£227  
Giotto MML 3270B 4-Sec Aluminum Monopod G/B C .....£49  
GoPro Hero 3 White E C .....£131  
Gossen Lunafix meter E++ C .....£67  
Hasselblad 90mm F4 XPan E L .....£375  
Hasselblad 50/60 Hood E L .....£21  
Heag-0 Plate Camera c. 1918 E C .....£50  
Hoya 35-75mm f4 OM E++ L .....£18  
Hoya 58mm Vari ND Filter E++ L .....£45  
Hoya 70-150mm (Can FD) E+ L .....£24  
Hoya Pro1 Digital 77mm E & B C .....£30  
Hoya Vari ND Filter 58mm E++ L .....£32  
Jessop Zoom Slide Duplicator (OM Fit) E+ L .....£28  
Jessops 330 Monopod Good C .....£18  
Jessops Ali Case E++ L .....£15  
Jessops Extension Tube Set (Min MD Fit) E+ C .....£16  
Jessops Trek 2 E C .....£30  
Kenko 95mm MC UV Filter E++ L .....£45  
Kenko Extension Tube Set (3)

## SONY

A7S II Body E L .....£2,199  
A77 & 16-50mm SSM E/B C .....£555  
A77 Body E+ C .....£345  
A58 & 18+55mm E++/B L .....£222  
A200 & 18-70mm DT E/B L .....£152  
NEX-7 & 18-55mm OSS E++ C .....£335  
50mm f1.8 DT (SAL50F18) M C .....£95  
50mm f1.8 (SEL-50F18) E++/B L .....£186  
16-50mm f2.8 SSM E++ C .....£350  
18-200mm f3.5/6.3 OSS PZM/B L .....£740  
28-70mm f3.5-5.6 FE M C .....£310  
70-300mm G FE OSS M/B C .....£925  
75-300mm f4.5-5.6 (A) E++ C .....£95  
VCL-ECF2 F/E Converter E+ L .....£110  
LA-EA2 Lens Adaptor E++ C .....£115  
HVL-F43AM Flash E+ & B C .....£186  
HVL-F7s Flash E++ L .....£25  
Leather Case for A7 E++ L .....£45  
RX100II E++/B L .....£340  
RX100 IV E++/B C .....£575

## TAMRON

28mm f2.8 (Canon FD) E++ L .....£32  
45mm VC USD (Canon EF)E++/B L .....£499  
500mm f8 SP (Can FD) E++/B L .....£96  
500mm f8 SP (Oly OM) E+ L .....£89  
17-50mm f12.8 Di II (Nik DX)E++L .....£154  
17-50mm f2.8 Di VC (Can EF)G C .....£285  
18-200mm VC (Sony E) E++ L .....£395  
200mm f6 (M42 Fit) E+ L .....£22  
24-70mm f2.8VC USD (Can)E++ L .....£599  
24-70mm f2.8VC USD (Nik)E++ L .....£599  
28-200mm ASPH. (Min AF) E+ L .....£67  
35-70mm f3.5/4.5 (Ptx K) E+ L .....£28  
70-300mm Di LD Mac (Nik) E+ C .....£67  
70-300mm Di LD Mac (Ptx K)E++L .....£62

70-300mm Di USD (Sony)E++/B L .....£210  
70-300mm Di VC USD (Can) M C .....£217

## MISC

Agfa Karat 12 circa. 1948 E C .....£68  
B+W 62mm Circular Pol E++ L .....£26  
B+W XS-Pro Nano Clear 82mm M/B L .....£40  
Benro KS2 Monoball Head E++ C .....£87  
Cactus Flash Trans V6 E C .....£37  
Calumet CK7800 Pro Tripod E+ C .....£85  
Centon 70-210mm MC (OM) E+ L .....£18  
Centon DF300 Body E L .....£37  
Kodak Model BB Junior 16mm Cine Camera E++ L .....£150  
Cobra 440AF TTL Flash (Nikon AF 35mm) E C .....£18  
COMIX Canon EF to Sony E-Mount Lens Adptr E++/B L .....£42  
Contax 80-200mm F4 T+ Vario Sonnar (Contax MM Fit) Sold As Seen C .....£87  
Contax TLA30 Flashgun E C .....£13  
Cosina 19-35mm f3.5-4.5 (Can EF) E+ L .....£77  
Cosina 19-35mm f3.5-4.5 (Nik FX) E++ C .....£68  
Cosina 75-300mm f4-5.6 (OM)E C .....£22  
Cosina 80-200mm (OM) E+ L .....£18  
Crumpler Cupcake Half Photo Backpack E++ C .....£42  
Domke F5XB Medium Bag Limited Edition Fuji X-Series M C .....£45  
Domke F803 Canvas Satchel M L .....£88  
E-Image AT7401/7063H head - Pro Video Tripod E++ L .....£399  
Ensign Ranger II c. 1953 E C .....£55  
Ensign Selfix 420 c. 1950 E C .....£52  
Flashmeter E++ L .....£25  
ETR Polaroid Back E++ L .....£28  
ETRSi, 75mm & AE II V/F M C .....£399  
Giotto GT2331 Tripod M L .....£227  
Giotto MML 3270B 4-Sec Aluminum Monopod G/B C .....£49  
GoPro Hero 3 White E C .....£131  
Gossen Lunafix meter E++ C .....£67  
Hasselblad 90mm F4 XPan E L .....£375  
Hasselblad 50/60 Hood E L .....£21  
Heag-0 Plate Camera c. 1918 E C .....£50  
Hoya 35-75mm f4 OM E++ L .....£18  
Hoya 58mm Vari ND Filter E++ L .....£45  
Hoya 70-150mm (Can FD) E+ L .....£24  
Hoya Pro1 Digital 77mm E & B C .....£30  
Hoya Vari ND Filter 58mm E++ L .....£32  
Jessop Zoom Slide Duplicator (OM Fit) E+ L .....£28  
Jessops 330 Monopod Good C .....£18  
Jessops Ali Case E++ L .....£15  
Jessops Extension Tube Set (Min MD Fit) E+ C .....£16  
Jessops Trek 2 E C .....£30  
Kenko 95mm MC UV Filter E++ L .....£45  
Kenko Extension Tube Set (3)

(Canon EOS Fit) E++ L .....£57  
Kenlock 70-210mm (OM) E++ L .....£29  
Kipon EOS to MFT Adapter E++ L .....£67  
Kiron 35-70mm F4 (Nik AI) E++ L .....£28  
Kodak No.1A Junior E C .....£32  
Kodak Retina Sold As Seen L .....£25  
Kodak Retinette 1A E+ C .....£55  
Konica Z-UP 70VP E+ C .....£28  
Kooka Extension Tubes for Sony E-Mount M/B C .....£65  
Lens Hood ET-67 E C .....£18  
LensBaby 0.6x/1.6x Kit E+ & B L .....£35  
Lensbaby Control Freak (Sony) M/B C .....£50  
Lowepro Nova 180AW E C .....£37  
Lowepro Pro Runner 450AWE++ L .....£92  
Lowepro Pro Runner 450AW M C .....£117  
Makina Zoom Slide Copier (Pentax K Fit) E++ L .....£15  
Manfrotto 682B Self Standing Monopod E++ L .....£64  
Manfrotto BeFree Alu TripodE++ L .....£95  
Marumi DRF14C RingflashE++/B C .....£26  
Metabones Leica M to Sony E-Mount Adapter E+ C .....£75  
Metaphot 2 Light Meter E L .....£32  
Metz 26-AF1 Flashgun (Ptx)M/B L .....£65  
Metz 36AF-5 (MFT) E+/B C .....£41  
Miranda 28-70mm Mac (OM)E++L .....£37  
Miranda 70-210mm MC (OM) E C .....£23  
Mount Adapter MD/NEX M C .....£17  
Nissin Di866 (Can Fit) E++ C .....£87  
Nissin Di866 II (EOS Fit) G C .....£63  
Novoflex Panoramic Q Pro Base E+ L .....£150  
Opticron Car Window Mount M/B L .....£37  
Original Nikon F Series Guide Books E++ L .....£25  
Panagor Auto Macro Converter (Minolta MD Fit) E++ L .....£22  
Pentacore 70-210mm F4/5.6 (Pentax M42 Screw Fit) E L .....£22  
Phottix GEO One GPS Unit (Nikon Fit) M & B C .....£45  
Plusblitz Syncro Eye Slave Unit M & B L .....£6  
PocketWizard AC3 Zone Controller (Can Fit) E+ & B C .....£43  
Polaroid Vision E L .....£28  
Praktica 28mm F2.8 CZJ (Praktica B Fit) E++ C .....£18  
Ricoh 500G E L .....£89  
Ricoh 50mm F1.7 P (PKA) E++ L .....£62  
Rokinon 50mm f1.4 AS UMC (Sony E-Mount) E L .....£269  
Rolleimagic Leather Case E++ L .....£30  
Saitex 28mm f28 (Ptx M42) E C .....£16

Samsung 50-200mm f4-5.6 (Pentax KAF Fit) E+ C .....£62  
Sekonic L398 Studio Deluxe Lightmeter E++ L .....£97  
Shepherd XE88 Flashmeter E++ L .....£25  
Sirius 18-28mm f4-4.5 FD E++ L .....£52  
Sirui TY350 Telesens support E C .....£62  
Small HD 5.5" LCD DP6 Monitor E C .....£200  
Soligor 80-200mm F4.5 (OM) E L .....£21  
Swarovski BSP Suspender ProM L .....£27  
Tamrac 5397 Utility Belt & Accessories E++ L .....£25  
Taron Focusing Hood for EOS 5D Mark II E++ L .....£39  
Tiffen 62mm Variable ND M/B L .....£52  
Tiffen Vari ND Filter 58mm E++ L .....£45  
Tokina 10-17mm FISHEYE (Can EF) E++ & B L .....£324  
Tokina 28-70mm F3.5/4.5 SD (OM Fit) E+ L .....£22  
Tokina 28mm RMC (Ptx K) E++ C .....£34  
Tokina 500mm f8 RMC (OM) E C .....£75  
Tokina 70-210mm F4/5.6 (Pentax K Fit) E C .....£25  
Tokina 70-210mm f4-5.6 SD (Pentax K Fit) E++ L .....£27  
Topcon SLR & 50mm F2.8 E++ C .....£55  
Velbon LUXI F/PH-145Q E++ C .....£65  
Visible Dust Arctic Butterfly M C .....£75  
Vivitar 28-210mm f3.5-5.6 (Canon FD Fit) E+ C .....£26  
Vivitar 28-70mm F3.5-4.8 (Pentax K) G C .....£28  
Vivitar 70-210mm f2.8-4 (Min MD) E++ C .....£37  
Vivitar 80-200mm F4 (PtxK) E+ L .....£26  
Vivitar 80-200mm F4.5 (Pentax KA Fit) E++ L .....£27  
Vivitar 2x Macro Converter (Canon FD) E++ L .....£23  
Vivitar Ex.Tube Set of 3 (OM Fit) E C .....£20  
Vivitar TW35 G C .....£32  
Voigtlander 15mm f4.5 (Sony E-Mount) E++ & B L .....£549  
Voigtlander 25mm F0.95 Nocton (MFT) M L .....£427  
Voigtlander Bessa-L 90mm Viewfinder M/B L .....£110  
Watameter Super W E C .....£30  
Weston Euromaster meter E++ L .....£34  
Yashica 135mm f2.8 (Ptx K) E C .....£22  
Yashica 135mm F2.8 ML (Cxt)E+ L .....£47  
Yashica 35mm kit for T24 E++ L .....£20  
Zeiss 25mm f2 Distagon T\* ZF (Nikon FX) M/B C .....£890  
Zeiss Contaflex Super c. 1959 E C .....£122  
Zeiss Ikon Contina 1b SAS L .....£27  
Zeiss Ikon Steritar E++/B L .....£169  
Zigview S2A Viewfinder E/B C .....£44 ETR

LONDON



FROM  
**£137**

**OLYMPUS OM2N**  
+ 50mm F1.8 ZUIKO

CHELMSFORD



FROM  
**£422**

**PANASONIC LUMIX TZ100**

LONDON



FROM  
**£105**

**PENTAX ME SUPER**  
+ 50mm F1.7

LONDON



ONLY  
**£199**

**SIGMA 10-20mm F4-5.6 EX**  
DC HSM (CHOICE OF FITTINGS)

**B**OXED  
**M**INT  
**E**XCELLENT  
**G**OOD  
**A**VERAGE

# Second hand equipment





We are a small, family owned and run company, specialising in photographic consumables – and proud winners of multiple Good Service Awards.  
We are located in Leamington Spa, in the heart of Warwickshire.  
If you're passing, please pop into our shop and meet Cooper – our office dog!

01926 339977 [www.premier-ink.co.uk](http://www.premier-ink.co.uk)

## Ink Cartridges

We carry one of the largest ranges of printer ink cartridges in the UK, with cartridges in stock for practically every inkjet printer. We always stock **Original** cartridges, which are made by your printer manufacturer, and in many cases we also offer **Compatible** cartridges, which are usually made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints.

Here are the results from two independent ink tests that agree...

"Jet Tec's colours were superb, with single greys and blacks very close to Epson... so Jet Tec wins!"  
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best choice of ink in this group test, period. There's just no getting away from the superb combination of performance and pricing."  
- Computer Upgrade Magazine



## Canon

**PGi29 Pixma Pro 1**  
Originals:  
Set of 12 **£249.99**  
Colours 36ml each **£21.99**

**PGi72 Pixma Pro 10**  
Originals:  
Set of 10 **£99.99**  
Colours 14ml each **£10.99**

**CLi42 Pixma Pro 100**  
Originals:  
Set of 8 **£83.99**  
Colours 13ml each **£10.99**  
**Compatibles:**  
Set of 8 **£27.99**  
Colours 14ml each **£3.99**

**CLi8 Pixma Pro 9000**  
Originals:  
Set of 8 **£83.99**  
Colours 14ml each **£10.99**  
**Compatibles:**  
Set of 8 **£27.99**  
Colours 14ml each **£3.99**

**PGi9 Pixma Pro 9500**  
Originals:  
Set of 10 **£107.99**  
Colours 14ml each **£10.99**  
**Compatibles:**  
Set of 10 **£44.99**  
Colours 14ml each **£4.99**

**PGi520/CLi521 Set of 5** **£49.99**  
**PGi520 Black 19ml** **£11.99**  
**CLi521 Colours 9ml** **£10.29**  
**PGi525/CLi526 Set of 5** **£49.99**  
**PGi525 Black 19ml** **£11.99**  
**CLi526 Colours 9ml** **£10.29**  
**PGi550/CLi551 Set of 5** **£43.99**  
**PGi550 Black 15ml** **£10.99**  
**CLi551 Colours 7ml** **£8.99**  
**PGi550/CLi551XL Set 5** **£59.99**  
**PGi550XL Black 22ml** **£12.99**  
**CLi551XL Colours 11ml** **£11.99**  
**PG540 Black 8ml** **£12.99**  
**PG540XL Black 21ml** **£19.99**  
**CL541 Colour 8ml** **£16.99**  
**CL541XL Colour 15ml** **£19.99**  
**PG545XL Black 15ml** **£15.49**  
**CL546XL Colour 13ml** **£16.99**

**More Canon Inks...**

**PGi520/CLi521 Set of 5** **£49.99**  
**PGi520 Black 19ml** **£11.99**  
**CLi521 Colours 9ml** **£10.29**  
**PGi525/CLi526 Set of 5** **£49.99**  
**PGi525 Black 19ml** **£11.99**  
**CLi526 Colours 9ml** **£10.29**  
**PGi550/CLi551 Set of 5** **£43.99**  
**PGi550 Black 15ml** **£10.99**  
**CLi551 Colours 7ml** **£8.99**  
**PGi550/CLi551XL Set 5** **£59.99**  
**PGi550XL Black 22ml** **£12.99**  
**CLi551XL Colours 11ml** **£11.99**  
**PG540 Black 8ml** **£12.99**  
**PG540XL Black 21ml** **£19.99**  
**CL541 Colour 8ml** **£16.99**  
**CL541XL Colour 15ml** **£19.99**  
**PG545XL Black 15ml** **£15.49**  
**CL546XL Colour 13ml** **£16.99**

**Compatibles:**  
**PGi5 Black 27ml** **£4.99**  
**CLi8 Colours 13ml** **£3.99**  
**PGi5/CLi8 Set of 5** **£19.99**  
**PGi520 Black 19ml** **£4.99**  
**CLi521 Colours 9ml** **£3.99**  
**PGi520/CLi521 Set of 5** **£19.99**  
**PGi525 Black 19ml** **£4.99**  
**CLi526 Colours 9ml** **£3.99**  
**PGi525/CLi526 Set of 5** **£19.99**  
**PGi550XL Black 25ml** **£4.99**  
**CLi551XL Colours 12ml** **£19.99**  
**PGi550/CLi551XL Set 5** **£19.99**  
**BCi6 Colours 15ml** **£2.99**  
**PG40 Black 28ml** **£12.99**  
**CL41 Colour 24ml** **£16.99**  
**PG50 Black 28ml** **£12.99**  
**CL51 Colour 24ml** **£14.99**  
**PG510 Black 11ml** **£13.99**  
**CL511 Colour 11ml** **£15.99**  
**PG512 Black 18ml** **£13.99**  
**CL513 Colour 15ml** **£15.99**  
**PG540XL Black 21ml** **£13.99**  
**CL541XL Colour 15ml** **£14.99**  
**PG545XL Black 15ml** **£11.99**  
**PG546XL Black 21ml** **£12.99**

Many more in stock!

## EPSON

**No.16 Fountain Pen Inks**  
Originals:  
**No.16 Set of 4** **£28.99**  
**No.16 Black 5.4ml** **£8.99**  
**No.16 Colours 3.1ml each** **£6.99**  
**No.16XL Set of 4** **£53.99**  
**No.16XL Black 12.9ml** **£15.99**  
**No.16XL Colours 6.5ml each** **£12.99**  
**Compatibles:**  
**No.16 Set of 4** **£14.99**  
**No.16 Black 12ml** **£3.99**  
**No.16 Colours 12ml each** **£3.99**

**No.18 Daisy Inks**  
Originals:  
**No.18 Set of 4** **£30.99**  
**No.18 Black 5.2ml** **£8.99**  
**No.18 Colours 3.3ml each** **£7.49**  
**No.18XL Set of 4** **£54.99**  
**No.18XL Black 11.5ml** **£16.99**  
**No.18XL Colours 6.6ml each** **£12.99**  
**Compatibles:**  
**No.18 Set of 4** **£14.99**  
**No.18 Black 12ml** **£3.99**  
**No.18 Colours 12ml each** **£3.99**

**No.24 Elephant Inks**  
Originals:  
**No.24 Set of 6** **£52.99**  
**No.24 Colours 4.6ml each** **£8.99**  
**No.24XL Set of 6** **£87.99**  
**No.24XL Colours 8.7ml each** **£14.99**  
**Compatibles:**  
**No.24 Set of 6** **£22.99**  
**No.24 Black 7ml** **£3.99**  
**No.24 Colours 7ml each** **£3.99**

**No.26 Polar Bear Inks**  
Originals:  
**No.26 Set of 4** **£35.99**  
**No.26 Black 6.2ml** **£9.99**  
**No.26 Colours 4.5ml each** **£8.99**  
**No.26XL Set of 4** **£63.99**  
**No.26XL Black 12.1ml** **£16.99**  
**No.26XL Colours 9.7ml each** **£15.99**  
**Compatibles:**  
**No.26 Set of 4** **£14.99**  
**No.26 Black 10ml** **£3.99**  
**No.26 Colours 7ml each** **£3.99**

**T0481-T0486 Seahorse Inks**  
Originals:  
**Set of 6** **£89.99**  
**Colours 13ml each** **£18.99**  
**Compatibles:**  
**Set of 6** **£19.99**  
**Colours 13ml each** **£3.99**

**T0541-T0549 Frog Inks**  
Originals:  
**Set of 8** **£112.99**  
**Colours 13ml each** **£14.99**  
**Compatibles:**  
**Set of 8** **£27.99**  
**Colours 13ml each** **£3.99**

**T0591-T0599 Lily Inks**  
Originals:  
**Set of 8** **£102.99**  
**Colours 13ml each** **£12.99**  
**Compatibles:**  
**Set of 8** **£27.99**  
**Colours 13ml each** **£3.99**

More Epson inks >>>

## Albums & Frames

We now stock a comprehensive range of frames, mounts, albums and accessories. The full range can be viewed on our website, with detailed close-up images of each product to help you choose the perfect way to display your printed photographs. Below is just a tiny sample of what we offer:



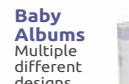
**Grace Albums**  
Available in Burgundy or Blue.



**Travel Albums**  
Over a dozen designs in stock.



**Grafton Albums**  
Available in Burgundy or Blue.



**Baby Albums**  
Multiple different designs available.



**Emilia Frames**  
Distressed wood shabby chic effect. Blue or White.



**Rio Frames**  
Handcrafted solid wood with 30mm wide profile, in four colours.



**Frisco Frames**  
Simple, basic design available in a huge range of sizes & colours.

### Memo Style Albums:

**Grace 6x4** 100 photos **£5.99**  
**Grace 6x4** 200 photos **£9.99**  
**Grace 6x4** 300 photos **£14.99**  
**Grace 7x5** 100 photos **£7.99**  
**Grace 7x5** 200 photos **£13.99**  
**Grace A4** 100 photos **£15.99**  
**Grafton 6x4** 200 photos **£9.99**  
**Grafton 7x5** 200 photos **£13.99**  
**Baby 6x4** 200 photos **£9.99**  
**Travel 6x4** 200 photos **£8.99**

### Traditional Style Albums:

**Grace 29x32cm** 100 pages **£14.99**  
**Grafton 29x32cm** 100 pgs **£14.99**  
**Baby 29x32cm** 100 pages **£12.99**

**Accessories:**  
**Photo Corners** Pack of 250 **£2.99**  
**Photo Stickers** Pack of 500 **£1.99**

## More Ink Cartridges...

## EPSON

**T0711-T0714 Cheetah Inks**  
Originals:  
**Set of 4** **£42.99**  
**Black 7.4ml** **£10.99**  
**Colours 5.5ml each** **£10.99**  
**Compatibles:**  
**Set of 4** **£14.99**  
**Black 7.4ml** **£4.99**  
**Colours 5.5ml each** **£3.99**

**T0791-T0796 Owl Inks**  
Originals:  
**Set of 6** **£88.99**  
**Colours 11.1ml each** **£14.99**  
**Compatibles:**  
**Set of 6** **£19.99**  
**Colours 11.1ml each** **£3.99**

**T0801-T0806 Hummingbird Inks**  
Originals:  
**Set of 6** **£67.99**  
**Colours 7.4ml each** **£11.49**  
**Compatibles:**  
**Set of 6** **£19.99**  
**Colours 7.4ml each** **£3.99**

**T0871-T0879 Flamingo Inks**  
Originals:  
**Set of 8** **£76.99**  
**Colours 11.4ml each** **£9.99**  
**Compatibles:**  
**Set of 8** **£27.99**  
**Colours 11.4ml each** **£3.99**

**T0961-T0969 Husky Inks**  
Originals:  
**Set of 8** **£78.99**  
**Colours 11.4ml each** **£9.99**  
**Compatibles:**  
**Set of 8** **£27.99**  
**Colours 11.4ml each** **£3.99**

**T1571-T1579 Turtle Inks**  
Originals:  
**Set of 8** **£166.99**  
**Colours 25.9ml each** **£20.99**

**T7601-T7609 Killer Whale**  
Originals:  
**Set of 9** **£187.99**  
**Colours 25.9ml each** **£20.99**

## hp

**Originals:**  
**No.38 Colours 27ml each** **£29.99**  
**No.62XL Black 12ml** **£24.99**  
**No.62XL Colour 11.5ml** **£28.99**  
**No.300 Black 4ml** **£12.99**  
**No.300 Colour 4ml** **£14.99**  
**No.301 Black 3ml** **£10.99**  
**No.301 Colour 3ml** **£13.49**  
**No.301 Black+Colour 3ml** **£19.99**  
**No.301XL Black 8ml** **£22.99**  
**No.301XL Colour 6ml** **£22.99**  
**No.302XL Black 8ml** **£21.99**  
**No.302XL Black 8ml** **£21.99**  
**No.350 Black 4.5ml** **£14.99**  
**No.351 Colour 3.5ml** **£17.99**  
**No.363 SET OF 6** **£49.99**  
**No.364 Black 6ml** **£8.99**  
**No.364 PB/C/M/Y 3ml each** **£7.99**  
**No.364 SET OF 4** **£26.99**  
**No.364XL Black 14ml** **£15.99**  
**No.364XL PB/C/M/Y 6ml each** **£15.99**  
**No.364XL SET OF 4** **£59.99**  
**No.920XL SET OF 4** **£51.99**  
**No.932XL SET OF 4** **£50.99**  
**No.950XL SET OF 4** **£79.99**

**Compatibles:**  
**No.15 Black 46ml** **£3.99**  
**No.21 Black 10ml** **£6.99**  
**No.22 Colour 21ml** **£11.99**  
**No.45 Black 45ml** **£6.99**  
**No.56 Black 24ml** **£6.99**  
**No.57 Colour 24ml** **£11.99**  
**No.62XL Black 12ml** **£14.99**  
**No.62XL Colour 12ml** **£15.99**  
**No.78 Colour 36ml** **£8.99**  
**No.110 Colour 12ml** **£9.99**  
**No.300XL Black 18ml** **£12.99**  
**No.300XL Colour 18ml** **£13.99**  
**No.301XL Black 15ml** **£12.99**  
**No.301XL Colour 18ml** **£13.99**  
**No.337 Black 21ml** **£9.99**  
**No.338 Black 21ml** **£10.99**  
**No.339 Black 34ml** **£11.99**  
**No.343 Colour 21ml** **£11.99**  
**No.344 Colour 21ml** **£12.99**  
**No.350XL Black 30ml** **£13.99**  
**No.351XL Colour 20ml** **£15.99**  
**No.363 SET OF 6** **£3.79**  
**No.364 Black 10ml** **£3.29**  
**No.364 Colours 5ml each** **£3.29**  
**No.364 SET OF 4** **£12.99**  
**No.364XL Black 18ml** **£4.99**  
**No.364XL Colours 11ml each** **£4.29**  
**No.920XL SET OF 4** **£16.99**  
**No.920XL SET OF 4** **£19.99**  
**No.932XL SET OF 4** **£29.99**  
**No.940XL SET OF 4** **£29.99**  
**No.950XL SET OF 4** **£29.99**

Many more in stock!

## Photo Papers

We carry a massive range of papers (sheets & rolls) at competitive prices. Below are some examples of the selection we stock.

## ILFORD GALERIE

**Photo Glossy 160gsm:**  
**6x4** 50 sheets **£3.99**  
**Photo Satin 200gsm:**  
**6x4** 100 sheets **£9.99**  
**A4** 20 sheets **£6.99**

**Photo Glossy 200gsm:**  
**6x4** 100 sheets **£9.99**  
**A4** 20 sheets **£6.99**  
**Premium Pearl 270gsm:**  
**6x4** 50 sheets **£6.99**  
**A4** 50 sheets **£16.99**  
**Premium Gloss 270gsm:**  
**6x4** 50 sheets **£6.99**  
**A3** 25 sheets **£15.99**  
**A3+** 25 sheets **£19.99**

**Smooth Pearl 310gsm:**  
**6x4** 100 sheets **£17.99**  
**7x5** 100 sheets **£21.99**  
**A4** 25 sheets **£16.99**  
**A4** 100 sheets **£47.99**  
**A4** 250 sheets **£99.99**  
**A3** 25 sheets **£31.99**  
**A3+** 25 sheets **£43.99**  
**17" Roll** 30 metres **£84.99**  
**24" Roll** 30 metres **£119.99**

**Smooth Gloss 310gsm:**  
**6x4** 100 sheets **£17.99**  
**7x5** 100 sheets **£21.99**  
**A4** 25 sheets **£16.99**  
**A4** 100 sheets **£47.99**  
**A4** 250 sheets **£99.99**  
**A3** 25 sheets **£31.99**  
**A3+** 25 sheets **£43.99**  
**Premium Matt Duo 200 gsm:**  
**A4** 50 sheets **£14.99**  
**Heavy Duo Matt 310gsm:**  
**A4** 50 sheets **£18.99**  
**A3+** 50 sheets **£51.99**

**Gold Fibre Silk 310gsm:**  
**A4** 50 sheets **£43.99**  
**A3+** 50 sheets **£109.99**  
**Gold Mono Silk 270gsm:**  
**A4** 25 sheets **£18.99**  
**A3+** 25 sheets **£49.99**

**Photo Glossy 160gsm:**  
**6x4** 50 sheets **£3.99**  
**Photo Satin 200gsm:**  
**6x4** 100 sheets **£9.99**  
**A4** 20 sheets **£6.99**

**Photo Glossy 200gsm:**  
**6x4** 100 sheets **£9.99**  
**A4** 20 sheets **£6.99**  
**Premium Pearl 270gsm:**  
**6x4** 50 sheets **£6.99**  
**A4** 50 sheets **£16.99**  
**Premium Gloss 270gsm:**  
**6x4** 50 sheets **£6.99**  
**A3** 25 sheets **£15.99**  
**A3+** 25 sheets **£19.99**

**Smooth Pearl 310gsm:**  
**6x4** 100 sheets **£17.99**  
**7x5** 100 sheets **£21.99**  
**A4** 25 sheets **£16.99**  
**A4** 100 sheets **£47.99**  
**A4** 250 sheets **£99.99**  
**A3** 25 sheets **£31.99**  
**A3+** 25 sheets **£43.99**  
**Premium Matt Duo 200 gsm:**  
**A4** 50 sheets **£14.99**  
**Heavy Duo Matt 310gsm:**  
**A4** 50 sheets **£18.99**  
**A3+** 50 sheets **£51.99**

**Gold Fibre Silk 310gsm:**  
**A4** 50 sheets **£43.99**  
**A3+** 50 sheets **£109.99**  
**Gold Mono Silk 270gsm:**  
**A4** 25 sheets **£18.99**  
**A3+** 25 sheets **£49.99**

**Photo Glossy 160gsm:**  
**6x4** 50 sheets **£3.99**  
**Photo Satin 200gsm:**  
**6x4** 100 sheets **£9.99**  
**A4** 20 sheets **£6.99**

**Photo Glossy 200gsm:**  
**6x4** 100 sheets **£9.99**  
**A4** 20 sheets **£6.99**  
**Premium Pearl 270gsm:**  
**6x4** 50 sheets **£6.99**  
**A4** 50 sheets **£16.99**  
**Premium Gloss 270gsm:**  
**6x4** 50 sheets **£6.99**  
**A3** 25 sheets **£15.99**  
**A3+** 25 sheets **£19.99**

**Smooth Pearl 310gsm:**  
**6x4** 100 sheets **£17.99**  
**7x5** 100 sheets **£21.99**  
**A4** 25 sheets **£16.99**  
**A4** 100 sheets **£47.99**  
**A4** 250 sheets **£99.99**  
**A3** 25 sheets **£31.99**  
**A3+** 25 sheets **£43.99**  
**Premium Matt Duo 200 gsm:**  
**A4** 50 sheets **£14.99**  
**Heavy Duo Matt 310gsm:**  
**A4** 50 sheets **£18.99**  
**A3+** 50 sheets **£51.99**

**Gold Fibre Silk 310gsm:**  
**A4** 50 sheets **£43.99**  
**A3+** 50 sheets **£109.99**  
**Gold Mono Silk 270gsm:**  
**A4** 25 sheets **£18.99**  
**A3+** 25 sheets **£49.99**



# Lowering the cost of photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.99 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted credit/debit card, cheque or postal order. Orders accepted securely online, [www.premier-ink.co.uk](http://www.premier-ink.co.uk), over the telephone 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa CV31 1XB.

01926 339977 [www.premier-ink.co.uk](http://www.premier-ink.co.uk)



# Premier

Ink & Photographic

## Memory

The full range of Sandisk and Lexar memory cards at very competitive prices.

### SDHC & SDXC

#### Lexar Professional 633X (95MB/s)

16GB £8.99  
32GB £15.99  
64GB £27.99  
128GB £54.99

#### 1000X (150MB/s)

16GB £14.99  
32GB £22.99  
64GB £35.99  
128GB £63.99

#### 2000X (300MB/s)

32GB £51.99  
64GB £95.99

#### Sandisk Blue 33X (5MB/s)

4GB £3.49  
8GB £3.99  
16GB £5.99

#### Sandisk Ultra 266X (40MB/s)

8GB £4.99  
16GB £6.99  
32GB £12.99  
64GB £24.99

#### Sandisk Extreme 400X (60MB/s)

16GB £10.99  
32GB £17.99  
64GB £34.99

#### Sandisk Extreme Pro 633X (95MB/s)

16GB £17.99  
32GB £23.99  
64GB £42.99  
128GB £82.99

#### 1866X (280MB/s)

16GB £49.99  
32GB £79.99  
64GB £129.99

### Compact Flash

#### Lexar Professional 800X (120MB/s)

8GB £19.99  
16GB £27.99  
32GB £36.99  
64GB £56.99

#### 1066X (160MB/s)

16GB £33.99  
32GB £56.99  
64GB £99.99  
128GB £192.99

#### Sandisk Ultra 333X (50MB/s)

8GB £11.99  
16GB £15.99  
32GB £24.99

#### Sandisk Extreme 800X (120MB/s)

16GB £26.99  
32GB £32.99  
64GB £47.99  
128GB £94.99

#### Sandisk Extreme Pro 1066X (160MB/s)

16GB £33.99  
32GB £47.99  
64GB £82.99  
128GB £149.99

### XQD Cards

Lexar Professional 1333X (200MB/s)

32GB £69.99  
64GB £99.99

### MicroSDHC & SDXC

Lexar Professional 633X (95MB/s)

32GB £21.99  
64GB £43.99

### Delkin Professional 375X (56MB/s)

32GB £16.99  
64GB £32.99

### Sandisk Ultra 320X (48MB/s)

16GB £6.99  
32GB £12.99  
64GB £24.99

### Readers & Cases

Lexar USB3 Card Reader £22.99  
Lexar HR1 Workflow Hub £49.99  
Delkin USB2 Card Reader £9.99  
Delkin USB3 Card Reader £19.99  
Delkin SD Card (x8) Case £6.99  
Delkin CF Card (x4) Case £6.99

## Batteries

Replacement rechargeable Li-ion batteries, manufactured by Hahnel or Blumax. All come with a two-year guarantee.

### NB-2L/LH for Canon £9.99

NB-4L for Canon £9.99

NB-5L for Canon £9.99

NB-6L for Canon £9.99

NB-7L for Canon £9.99

NB-9L for Canon £9.99

NB-10L for Canon £12.99

NB-11L for Canon £12.99

BP-511 for Canon £12.99

LP-E5 for Canon £9.99

LP-E6 for Canon £16.99

LP-E8 for Canon £12.99

LP-E10 for Canon £12.99

LP-E12 for Canon £12.99

NP45 for Fuji £9.99

NP50 for Fuji £9.99

NP95 for Fuji £9.99

NPW126 for Fuji £12.99

NP400 for Fuji £12.99

EN-EL3E for Nikon £14.99

EN-EL5 for Nikon £9.99

EN-EL9 for Nikon £12.99

EN-EL10 for Nikon £9.99

EN-EL11 for Nikon £9.99

EN-EL12 for Nikon £9.99

EN-EL14 for Nikon £19.99

EN-EL15 for Nikon £24.99

EN-EL19 for Nikon £12.99

EN-EL20 for Nikon £12.99

EN-EL21 for Nikon £12.99

Li10B/12B for Olympus £9.99

Li40B/42B for Olympus £9.99

Li50B for Olympus £9.99

BLM-1 for Olympus £12.99

BLN-1 for Olympus £24.99

BLS-1 for Olympus £12.99

BLS-5 for Olympus £15.99

CGR-S006 for Panasonic £9.99

CGA-S007 for Panasonic £9.99

DMW-BCG10 Panasonic £19.99

DMW-BCM13 Panasonic £19.99

DMW-BLB13 Panasonic £27.99

DMW-BLC12 Panasonic £23.99

DMW-BLD10 Panasonic £23.99

DMW-BLG10 Panasonic £22.99

DMW-BMB9 Panasonic £22.99

D-Li90 for Pentax £12.99

D-Li109 for Pentax £12.99

SLB-1137D for Samsung £9.99

SLB-1674 for Samsung £12.99

BG-1 for Sony £19.99

BY-1 for Sony £14.99

NP-FM500H for Sony £19.99

NP-FH50 for Sony £19.99

NP-FW50 for Sony £24.99

### Battery Grips

Professional battery grips, made by Hahnel.

5DMKII for Canon £84.99

5DMKIII for Canon £84.99

6D for Canon £84.99

7D for Canon £84.99

70D for Canon £84.99

650D/700D for Canon £84.99

D600 for Nikon £84.99

D800/D810 for Nikon £84.99

D3300/D5300 for Nikon £74.99

D7100 for Nikon £84.99

### Battery Chargers

Universal Chargers

Unipal ORIGINAL £19.99

Unipal PLUS £24.99

Unipal EXTRA £29.99

### AA & AAA Chargers

Hahnel TC Novo inc. 4xAAA £8.99

Energizer Pro inc. 4xAAA £14.99

Energizer 1 Hr inc. 4xAAA £22.99

### Other Batteries

Pre-Charged Rechargeables

AA GP Recyo 3+1 FREE £5.24

AAA GP Recyo 3+1 FREE £5.24

AA Energizer Extreme (4) £8.99

AAA Energizer Extreme (4) £6.99

### Standard Rechargeables

AA GP 2600mAh (4) £9.99

AA Lloytron 1300mAh (4) £3.99

AA Lloytron 2700mAh (4) £6.99

AAA Lloytron 1100mAh (4) £3.99

### Lithium Batteries

AA Energizer Ultimate (4) £5.99

AAA Energizer Ultimate (4) £5.99

CR123A Energizer (1) £1.99

CR2 Energizer (1) £1.99

2CR5 Energizer (1) £1.99

CRP2 Energizer (1) £3.99

CRV3 Energizer (1) £5.99

A544 Energizer Alkaline (1) £1.99

A23 Energizer Alkaline (1) £1.99

LR44 Energizer Alkaline (2) £1.99

CR2025, CR2032 etc £1.99

## Filters

One of the largest ranges of screw-in threaded filters in the UK, from Hoya, Kood and Marumi. We carry sizes from 24mm, up to 105mm, and offer Clear Protectors, UVs, Skylights, Circular Polarisers, ND4s, ND8s, ND16s, ND32s, ND64s, ND500s, ND1000s, Variable NDs, Starbursts, Close Up Sets and more! Below are just a few examples...

### KOOD Slim Frame UV Filters

37mm £4.99  
40.5mm £4.99  
46mm £4.99  
49mm £4.99  
52mm £4.99  
55mm £5.99  
58mm £6.99  
62mm £7.99  
67mm £8.99  
72mm £9.99  
77mm £11.99  
82mm £14.99  
86mm £19.99

### KOOD Slim Frame Circular Polarisers

37mm £12.99  
40.5mm £12.99  
46mm £12.99  
49mm £12.99  
52mm £14.99  
55mm £15.99  
58mm £17.99  
62mm £19.99  
67mm £22.99  
72mm £26.99  
77mm £29.99  
82mm £34.99  
86mm £39.99

### KOOD ND4 & ND8 Filters

52mm £26.99  
58mm £34.99

### Marumi DHG Slim Frame Multi-coated Clear Protectors

37mm £10.99  
43mm £10.99  
46mm £10.99  
49mm £10.99  
52mm £10.99  
55mm £10.99  
58mm £11.99  
58mm £12.99  
62mm £14.99  
67mm £15.99  
72mm £17.99  
77mm £19.99  
82mm £22.99

### Marumi DHG Slim Frame Multi-coated UV Filters

52mm £13.99  
58mm £15.99  
62mm £17.99  
67mm £19.99  
72mm £21.99  
77mm £24.99

### Marumi DHG Slim Frame Multi-coated Circular Polarisers

52mm £31.99  
58mm £35.99  
62mm £39.99  
67mm £44.99  
72mm £49.99  
77mm £54.99  
82mm £69.99

## Square Filters

We stock three widths of square filters: A-type (67mm wide), P-Type (84mm wide) and Z-Type (100mm wide). Made in the UK, Kood square filters are optically flat, with excellent colour density, neutrality and stability. They received a maximum 5 star rating from Digital Camera Magazine.

### P-Type: 84mm wide filters

Standard Holder £5.99

Wide Angle Holder £6.99

Filter Wallet for 8 filters £9.99

Adapter Rings 49-82mm £4.99

Circular Polariser £27.99

ND2 Solid £12.99

ND2 Soft Graduated £13.99

ND2 Hard Graduated £13.99

ND4 Solid £12.99

ND4 Soft Graduated £13.99

ND4 Hard Graduated £13.99

ND8 Solid £14.99

ND8 Soft Graduated £15.99

ND8 Hard Graduated £15.99

Light Blue Graduated £12.99

Dark Blue Graduated £12.99

Light Tobacco Graduated £12.99

Dark Tobacco Graduated £12.99

Light Sunset Graduated £14.99

Dark Sunset Graduated £14.99

Starbursts x4, x6, x8 £17.99

Red/Green/Yellow each £14.99

Six-piece ND Filter Kit £59.99

A popular kit containing an ND2, ND2 Soft Grad, ND4, ND4 Soft Grad, Filter Holder, plus Adapter Ring of your choice (49-82mm).

### Z-Type: 100mm wide filters

Pro Holder £24.99

Adapter Rings 52-95mm £8.99

ND2 Solid £16.99

ND2 Soft Graduated £17.99

ND2 Hard Graduated £17.99

ND4 Solid £16.99

ND4 Soft Graduated £17.99

ND4 Hard Graduated £17.99

ND8 Solid £18.99

ND8 Soft Graduated £19.99

ND8 Hard Graduated £19.99

Light Blue Graduated £17.99

Dark Blue Graduated £17.99

Light Tobacco Graduated £17.99

Dark Tobacco Graduated £17.99

Light Sunset Graduated £18.99

Dark Sunset Graduated £18.99

### A-Type: 67mm wide filters

Standard Holder £4.99

Adapter Rings 37-62mm £8.99

ND2 Solid £10.99

ND2 Graduated £11.99

ND4 Solid £10.99

ND4 Graduated £11.99

ND8 Solid £11.99

ND8 Graduated £12.99

## Lens Accessories

### Bayonet-Fit Lens Hoods

ES-62 Canon 50/1.8 £9.99

ES-71II Canon 50/1.4 £9.99

ET-60 Canon 75-300/4-5.6 £9.99

ET-65B Canon 70-300/4-5.6 £9.99

ET-67 Canon 100/2.8 Macro £9.99

ET-67B Canon 60/2.8 £9.99

EW-60C Canon 18-55 IS £7.99

EW-63C Canon 18-55 IS STM £9.99

EW-73B Canon 18-55 IS £9.99

EW-78BII Canon 28-135 IS £9.99

EW-78D Canon 18-200 IS £9.99

EW-78E Canon 15-85 IS £12.99

EW-83E Canon 17-40/4.0 £12.99

HB-32 Nikon 18-105 VR £7.99

HB-45 Nikon 18-55 VR £7.99

### Stepping Rings

25mm to 105mm £4.99-5.99

### Reversing Rings

52mm to 77mm £9.99-19.99

Canon, Nikon, Sony, Olympus and Pentax

### Coupling Rings

49mm-77mm £9.99-£11.99



## Straps & Accessories



The ingenious Peak Design Clutch, Slide, Leash, Cuff & Capture Clip System. Entire range in stock.



"Love Wex. You can always be reassured you're going to get great service and a great item at the best price. Thanks"  
S. Pradham – Essex

• Over 18,000 Products • Free Delivery on £50 or over\*\* • We can deliver on Saturday or Sunday



**Nikon D5**

- 20.8 megapixels
- 12.0 fps
- 4K Video

**D5 Body £5099**

D5 Body £5099



**Nikon D750**

- 24.3 megapixels
- 6.5 fps
- 1080p movie mode
- Full Frame CMOS Sensor

**D750 From £1599**

D750 Body £1599  
D750 + 24-85mm £2099  
D750 + 24-120mm £2279



**Nikon D500 Black**

- 20.9 megapixels
- 10.0 fps
- 1080p movie mode

**D500 From £1729**

D500 Body £1729  
D500 + 16-80mm £2479



**Nikon D810**

- 36.3 megapixels
- 5.0 fps
- Full Frame CMOS Sensor

**D810 Body £2399**

D810 Body £2399



**Trade in, to trade up**

Competitive prices. Free collection of your gear. Fast turnaround of your quote and credit.

[wex.co.uk](http://wex.co.uk)



**FUJIFILM**


## Creative Perfection

### The Fuji X-T2

Assuming the mantle of Fujifilm X flagship, the Fujifilm X-T2 bills itself as the ultimate mirrorless digital camera. It combines a 24.3MP X-Trans CMOS II APS-C sensor with the X Processor Pro engine, delivering the kind of premium image quality that Fuji users have come to expect. This is of course complemented by the tactile, intuitive, dial-based handling that has characterised the X series since its inception.

*Black or Silver*

**From £1399**

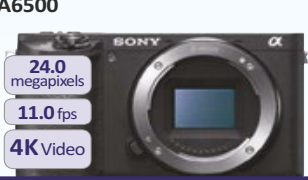


**SONY A7R II Black**

- 42.4 megapixels
- 5.0 fps
- 4K Video

**A7R II Body £2999**

A7R II Body £2999  
A7S II Body £2899  
A7R Body £999  
A7 II Body £1249  
A7s Body £1699




**A6500**

- 24.0 megapixels
- 11.0 fps
- 4K Video

**A6500 Body £1499**

A6500 Body £1499  
A6300 Body £849  
A6300 + 16-50mm £1029  
A6000 Body £449  
A6000 + 16-50mm PZ £549



**A99 II**

- 42.4 megapixels
- 12.0 fps
- 4K Video

**A99 II Body £2999**

A99 II Body £2999  
A68 Body £549  
A68 + 18-55mm £629  
A77 II Body £999  
A77 II + 16-50mm £1399

**RECOMMENDED FULL FRAME E-MOUNT LENSES:**

New Sony FE 85mm f1.4 G £1599  
New Sony FE 24-70mm f2.8 G £1899  
Sony FE 24-70mm f4.0 ZA OSS ZA Vario-Tessar Carl Zeiss T\* £879  
Sony FE 70-200mm f4.0 G OSS £1249

**RECOMMENDED A-MOUNT LENSES:**

Sony 35mm f1.8 DT SAM £149  
Sony 28-75mm f2.8 SAM £599  
Sony 70-400mm f4-5.6 G SSM II £1999



**Panasonic GH5**

- 20.3 megapixels
- 12.0 fps
- 4K Video

**GH5 Body £1699**

GH5 Body £1699  
GH5 + 12-60mm Leica £2199  
GH5 + 12-60mm £1899  
GH4R Body £999



**GX80**

- 16 megapixels
- 8.0 fps
- 4K Video

**GX80 From £447**

GX80 Body £447  
GX80 + 12-32mm £549  
GX80 + 12-32mm + 35-100mm £699  
New GX80 + 12-32mm £499  
GX8 + 12-60mm £799

**RECOMMENDED LENSES:**

Panasonic 14-45mm f3.5-5.6 £259  
Panasonic LUMIX 45-150mm f4.0-5.6 ASPH OIS £179  
Panasonic 45-175mm f4.0-5.6 LUMIX G X Vario £299  
Panasonic 100-300mm f4.0-5.6 LUMIX G Vario £429  
Panasonic 100-400mm f4-6.3 Power OIS - Micro Four Thirds Fit £1349



**OLYMPUS OM-D E-M1 II**

- 20 megapixels
- 60 fps
- 1080p movie mode

**OM-D E-M1 II From £1849**

OM-D E-M1 II Body £1849  
OM-D E-M1 II + 12-40mm £2399  
OM-D E-M5 II Body £849  
OM-D E-M5 II + 12-40mm £1249  
PEN-F from £999



**E-M10 II Black or Silver**

- 16.3 megapixels
- 8.5 fps

**E-M10 II From £449**

OM-D E-M10 II Body £449  
OM-D E-M10 II + 14-42mm £569  
PEN E-PL8 Body £399  
PEN E-PL8 + 14-42mm £499



**PENTAX K-1**

- 36 megapixels
- 6.5 fps
- Full Frame CMOS Sensor

**K-1 Body £1799**

K-1 Body £1799  
New KP Body £1099  
K-3 II Body £699  
K-3 II + 18-55mm £899  
K-3 II + 18-135mm £1149  
K-3 II + 16-85mm £1229  
K-70 from £559

**RECOMMENDED LENSES:**

Olympus 25mm f1.8 £349  
Olympus 75mm f1.8 £699  
Olympus 12-40mm f2.8 Pro £849  
Olympus 14-150mm f4-5.6 £549  
Olympus 40-150mm f2.8 Pro £1199

**RECOMMENDED LENSES:**

Pentax 15-30mm f2.8 £1449  
Pentax 28-105mm f3.5-5.6 £549  
Pentax 55-300mm f4.5-6.3 £399



**FUJIFILM X-T20 Black or Silver**

- 24.3 megapixels
- 8.0 fps

**X-T20 From £799**

New X-T20 Body £799  
New X-T20 + 16-50mm £899  
New X-T20 + 18-55mm £1099



**X-Pro2 Black**

- 24.3 megapixels
- 8 fps
- 1080p movie mode

**X-Pro2 From £1349**

X-Pro2 Body £1349  
X-Pro2 Silver + XF23mm £2149

**FUJINON LENSES**

16mm f1.4 R WR XF £769  
35mm f2 R WR XF £349  
50mm f2 R WR XF Lens £449  
56mm f1.2 R XF £768  
90mm f2 R LM WR XF £749  
16-55mm f2.8 R LM WR £848  
100-400mm f4.5-5.6 R LM OIS WR + 1.4x teleconverter £1499





**Wex Showroom**  
Unit B, Frenbury Estate  
Off Drayton High Road,  
Norwich. NR6 5DP.  
Open from 10am daily.

**visit wex.co.uk**  
**01603 208761**  
Call us Mon-Fri 8am-7pm, Sat 9am-6pm, Sun 10am-4pm

• 30-Day Returns Policy<sup>†</sup> • Part-Exchange Available • Used items come with a 12-month warranty<sup>††</sup>

**Canon** | **PRO PARTNER**

## Pursue perfection – The new EOS 5D Mk IV

From the darkest shadow to the brightest highlight, a 30-megapixel CMOS sensor captures fine detail even in the toughest conditions, with a maximum native sensitivity of ISO 32,000. Shoot Dual Pixel RAW files for post-production adjustments like you've never seen before.

**New 5D Mk IV Body £3499**

30.4 megapixels | 7.0 fps | Full Frame CMOS sensor

**Canon** | **PRO PARTNER**

**EOS 800D** **New**

24.2 megapixels | 6.0 fps | 1080p movie mode

**800D From £779**

**New 800D Body £779**  
**New 800D + 18-55mm £869**  
**760D Body £559**  
**750D Body £549**  
**750D + 18-55mm £619**  
**750D + 18-135mm £799**  
**700D Body £449**  
**700D + 18-55mm IS STM £499**

**Canon** | **PRO PARTNER**

**80D**

**£80 Cashback\***

24.2 megapixels | 7.0 fps | 1080p movie mode

**80D From £999**

**80D Body £999**  
**£919 Inc. £80 Cashback\***  
**80D + 18-55mm £1029**  
**£949 Inc. £80 Cashback\***  
**80D + 18-135mm £1219**  
**£1139 Inc. £80 Cashback\***  
**New 77D Body £829**  
**New 77D + 18-55mm £919**  
**New 77D + 18-135mm £1199**

**Canon** | **PRO PARTNER**

**EOS 7D Mk II**

**£125 Cashback\***

20.2 megapixels | 10.0 fps | 1080p movie mode

**7D Mark II Body £1249**

**7D Mark II Body £1249**  
**£1124 Inc. £125 Cashback\***

**Canon** | **PRO PARTNER**

**EOS 6D**

20.2 megapixels | 4.5 fps | 1080p movie mode | Full Frame CMOS sensor

**£125 Cashback\***

**6D From £1399**

**6D Body £1399**  
**£1274 Inc. £125 Cashback\***  
**6D + 24-105mm £1699**  
**£1574 Inc. £125 Cashback\***

**Canon** | **PRO PARTNER**

**5DS R**

50.6 megapixels | 5.0 fps | 1080p movie mode | Full Frame CMOS sensor

**£250 Cashback\***

**5DS R Body £2899**

**5DS R Body £2899**  
**£2649 Inc. £250 Cashback\***

**Canon** | **PRO PARTNER**

**EOS 1D X Mk II**

20.2 megapixels | 16.0 fps | Full Frame CMOS sensor

**1D X Mark II Body £4799**

**1D X Mark II Body £4799**

\*Canon Cashback ends 16.05.17

**Pre-Loved cameras**

Quality used cameras, lenses and accessories with 12 months warranty\*

**wex.co.uk**

\*Excludes items marked as incomplete or for spares

**Tripods**

**Series 3 4S XL**  
• 202cm Max Height  
• 10cm Min Height

**New Systematic Tripods:**  
Series 3 4S XL.....£799  
Series 3 3S L.....£699  
Series 5 4S XL.....£999  
Series 5 6S G.....£1149

**Manfrotto**  
Imagine More

**MT055XPRO3**  
• 170cm Max Height  
• 9cm Min Height

**MT055XPRO3.....£159**  
**MT055CXPRO3 Carbon Fibre.....£269**  
**MT055CXPRO4 Carbon Fibre.....£279**

**Manfrotto**  
Imagine More

**Wex exclusive**

**Befree One Travel Tripod - Red**  
• 130cm Max Height  
• 49cm Min Height

**Aluminium Available in Black, Red, and Grey.....from £99**

**JOBY**

**Hybrid GP2B**  
• 1000g Max Load  
• 25.7cm Height

**Joby Tripods**  
Original.....£17  
Hybrid.....£29  
SLR Zoom.....from £44.99  
Focus GP-8.....from £89

### Flashguns & Lighting Accessories

**Canon** | **PRO PARTNER**

**Speedlites:**

430EX III-RT £229 | 600EX-RT £429

**Macrolites:**

MR-14EX II £499 | MT-24EX £799

**Nikon** | **Speedlights:**

SB5000 £499 | SB700 £239

**Kits:**

R1 Close-Up £429 | R1C1 £599

**SONY** | **Flashguns:**

HVL-F43M £249 | HVL-F60M £429

**OLYMPUS** | **Flashguns:**

FL-300R £134.99 | FL-600R £279

**PENTAX** | **Flashguns:**

AF 540 FGZ II £349 | AF 360FGZ II £249

**Flashguns:**

26 AF-1 £79.99 | 44 AF-2 £115 | 52 AF-1 £209 | 64 AF-2 £309

**Macro flash:**

15 MS-1 £299

**SIGMA** | **Flashguns:**

EF 610 DG ST £109 | EF 610 DG Super £169

**EM-140 DG Macro Flash £329**

**Nissin** | **Flashguns:**

i40 £149 | Di700 Air £199

**SEKONIC**

Sekonic L-308s £179 | Pro 478DR £369

**GOSSEN**

DigiPro F2 £229

**PocketWizard**

MiniTT1 £165 | FlexTT5 £179

**Plus III Set £229** | **PlusX Set £149**

**5-in-1 Reflector £24.99** | **3m Background Support £99**

**Rogue**

FlashBender2 £31.95 | FlashBender2 XL Pro Lighting System £84.95

**INTERFIT**

Wall Mounting Kit £61.99 | Folding Softbox From £54.99 | Reflector Bracket £28.99

**Off Camera flash Cord From £30.99**

**Reflectors:**  
30cm £12.50  
50cm £22.99  
75cm £34.99  
95cm £59  
120cm £74.99

**Tiltthead bracket £23.99**

**westcott**

Omega Reflector £119 | Collapsible Umbrella Flash Kit £70

**Lastolite**

Ezybox Speed-Lite 2 £49.95 | Ezybox Hotshoe From £89.99

**EzyBalance Grey £19.99** | **Background Support £124.99**

**TriFlip Kits From £69.99** | **Urban Collapsible £165**

**Terms and Conditions** All prices incl. VAT at 20%. Prices correct at time of going to press. FREE Delivery\*\* available on orders over £50 (based on a 4-day delivery service). For orders under £50 the charge is £2.99\*\* (based on a 4-day delivery service). For Next Working Day Delivery our charges are £4.99\*\*. Saturday deliveries are charged at a rate of £7.95\*\*. Sunday deliveries are charged at a rate of £8.95\*\*. (\*\*Deliveries of very heavy items, to N.I. or remote areas may be subject to extra charges. E. & O.E. Prices subject to change. Goods subject to availability. Live Chat operates between 9.30am-6pm Mon-Fri and may not be available during peak periods. \*Subject to goods being returned as new and in the original packaging. Where returns are accepted in other instances, they may be subject to a restocking charge. \*\*Applies to products sold in full working condition. Not applicable to items specifically described as "IN" or incomplete (ie. being sold for spares only). Wex Photographic is a trading name of Warehouse Express Limited. ©Warehouse Express 2017. \*CASHBACKS are redeemed via product registration with the manufacturer. Please refer to our website for details. **Showroom: Drayton High Road, (opposite ASDA) Norwich. NR6 5DP. Mon & Wed-Sat 10am-6pm, Tues 10am-5pm, Sun 10am-4pm**



Follow us on Twitter, Facebook, Google+ and Youtube  
for all the latest offers, reviews, news and advice!



**DSLR Lenses**

**Canon** | **PRO**  
PARTNER

**CANON LENSES**

EF 20mm f2.8 USM .....	£449
EF 24mm f1.4L II USM .....	£1499
EF 24mm f2.8 IS USM .....	£439
EF 28mm f1.8 USM .....	£419
EF 28mm f2.8 IS USM .....	£389
EF 35mm f1.4L II USM .....	£1799
<b>£1634 Inc. £165 Cashback*</b>	
EF 35mm f2 IS USM .....	£469
<b>£419 Inc. £50 Cashback*</b>	
EF 40mm f2.8 STM .....	£199
EF 50mm f1.2L USM .....	£1369
<b>£1244 Inc. £125 Cashback*</b>	
EF 50mm f1.4 USM .....	£349
<b>£299 Inc. £50 Cashback*</b>	
EF 50mm f1.8 STM .....	£106
EF-S 60mm f2.8 USM Macro .....	£419
EF 85mm f1.2L II USM .....	£1799
<b>£1634 Inc. £165 Cashback*</b>	
EF 85mm f1.8 USM .....	£339
<b>£289 Inc. £50 Cashback*</b>	
EF 100mm f2.8 USM Macro .....	£459
EF 100mm f2.8L Macro IS USM .....	£869
<b>£789 Inc. £80 Cashback*</b>	
EF 300mm f4.0 L IS USM .....	£1139
EF-S 10-18mm f4.5-5.6 IS STM .....	£213
EF-S 10-22mm f3.5-4.5 USM .....	£499
EF 11-24mm f4L USM .....	£2699
EF-S 15-85mm f3.5-5.6 IS USM .....	£649
EF 16-35mm f2.8 Mk II USM .....	£1429
<b>New EF 16-35mm f2.8L III USM .....</b>	
<b>£1934 Inc. £165 Cashback*</b>	
EF 16-35mm f4L IS USM .....	£899
EF-S 17-55mm f2.8 IS USM .....	£749

EF-S 18-55mm f3.5-5.6 IS STM Lens .....	£199
EF-S 18-135mm f3.5-5.6 IS STM .....	£379
EF-S 18-135mm f3.5-5.6 IS USM .....	£429
EF-S 18-200mm f3.5-5.6 IS .....	£469
EF 24-70mm f2.8L IS USM II .....	£1899
<b>£1734 Inc. £165 Cashback*</b>	
EF 24-70mm f4L IS USM .....	£799
EF 24-105mm f3.5-5.6 IS STM .....	£379
<b>£329 Inc. £50 Cashback*</b>	
<b>New EF 24-105mm f4L IS II USM .....</b>	
<b>£1065</b>	
EF 28-300mm f3.5-5.6 L IS USM .....	£2249
EF-S 55-250mm f4-5.6 IS STM .....	£269
EF 70-200mm f2.8 L IS USM II .....	£1999
<b>£1799 Inc. £200 Cashback*</b>	
EF 70-200mm f4L IS USM .....	£1049
EF 70-300mm f4.0-5.6 L IS USM .....	£1029
EF 100-400mm f4.5-5.6L IS USM II .....	£1875
<b>£1675 Inc. £200 Cashback*</b>	



**NIKON LENSES**

10.5mm f2.8 G IF-ED AF DX Fisheye .....	£585
14mm f2.8 D AF ED Lens .....	£1389
20mm f1.8 G AF-S ED .....	£659
24mm f1.4 G AF-S ED .....	£1829
24mm f1.8 G AF-S ED .....	£629
28mm f1.8 G AF-S .....	£579
35mm f1.8 G ED AF-S .....	£449
40mm f2.8 G AF-S DX Micro .....	£239
45mm f2.8 G PC-E Micro .....	£1499
50mm f1.4 G AF-S .....	£399
58mm f1.4 G AF-S .....	£1419
60mm f2.8 D AF Micro .....	£409

60mm f2.8 G AF-S ED .....	£529
85mm f1.8 G AF-S .....	£449
105mm f2.8 G AF-S VR IF ED Micro .....	£769
135mm f2.0 D AF DC .....	£1149
180mm f2.8 D AF IF-ED .....	£759
300mm f4.0E AF-S PF ED VR .....	£1489
500mm f4.0E FL AF-S ED VR .....	£8449
600mm f4.0E FL AF-S ED VR .....	£10015
10-24mm f3.5-4.5 G AF-S DX .....	£745
16-80mm f2.8-4G ED AF-S DX VR .....	£889
16-85mm f3.5-5.6 G ED AF-S DX VR .....	£579
17-55mm f2.8 G ED DX AF-S IF .....	£1349
18-35mm f3.5-4.5G AF-S ED .....	£619
18-105mm AF-S DX f3.5-5.6 G ED VR .....	£239
18-140mm f3.5-5.6 G ED AF-S DX VR .....	£470
18-200mm f3.5-5.6 G AF-S DX VR II .....	£669
18-300mm f3.5-5.6 ED AF-S VR DX .....	£879
24-70mm f2.8 G ED AF-S .....	£1549
24-70mm f2.8E AF-S ED VR .....	£1999
24-85mm f3.5-4.5 AF-S G ED VR .....	£439
24-120mm f4 G AF-S ED VR .....	£999
28-300mm f3.5-5.6 G ED AF-S VR .....	£829
55-300mm f4.5-5.6 G AF-S DX VR .....	£319
70-200mm f2.8G ED AF-S VR II .....	£1998
70-300mm f4.5-5.6 G ED AF-S IF VR .....	£519
80-400mm f4.5-5.6 G ED AF-S VR .....	£2199
200-500mm f5.6E AF-S ED VR .....	£1249

105mm f2.8 APO EX DG OS HSM Macro .....	£359
150mm f2.8 EX DG OS HSM Macro .....	£779
8-16mm f4.5-5.6 DC HSM .....	£599
10-20mm f3.5 EX DC HSM .....	£339
12-24mm f4.5-5.6 EX DG HSM II .....	£649
17-70mm f2.8-4.0 DC OS HSM .....	£349
18-250mm f3.5-6.3 DC Macro OS HSM .....	£349
18-300mm f3.6-6.3 C DC Macro OS HSM .....	£369
24-35mm f2 DG HSM A .....	£759
24-70mm f2.8 IF EX DG HSM .....	£526
70-200mm f2.8 EX DG OS HSM .....	£899
120-300mm f2.8 OS .....	£2699
150-600mm f5.0-6.3 S DG OS HSM .....	£1329
150-600mm f5-6.3 C DG OS HSM .....	£799

**TAMRON**

**TAMRON LENSES - with 5 Year Manufacturer Warranty**

35mm f1.8 SP Di VC USD .....	£599
45mm f1.8 SP Di VC USD .....	£599
85mm f1.8 SP Di VC USD .....	£749
90mm f2.8 SP Di VC USD Macro .....	£579
180mm f3.5 Di SP AF Macro .....	£799
10-24mm f3.5-4.5 Di II LD SP AF ASP IF .....	£419
15-30mm f2.8 SP Di VC USD .....	£929
16-300mm f3.5-6.3 Di II VC PZD Macro .....	£429
18-200mm f3.5-6.3 Di II VC .....	£189
18-270mm f3.5-6.3 Di II VC PZD .....	£299
24-70mm f2.8 Di VC USD SP .....	£799
28-300mm f3.5-6.3 Di VC PZD .....	£599
70-200mm f2.8 Di VC USD .....	£1099
150-600mm f5-6.3 SP Di VC USD .....	£829

**SIGMA**

**SIGMA LENSES - with 3 Year Manufacturer Warranty**

24mm f1.4 DG HSM A .....	£649
30mm f1.4 DC HSM .....	£359
35mm f1.4 DG HSM .....	£649
85mm f1.4 EX DG HSM .....	£619

**Photo Bags & Rucksacks**

**lowepro** Pro runner BP 350 AW II Backpack

Purpose-built to organise and protect more gear, and provide more options for manoeuvring in busy airports and crowded streets.

**Pro Runner:**  
BP 350 AW II ..... **£159**  
BP 450 AW II ..... **£179**

Perfect for carrying a compact system camera with 12-40mm lens attached, 3-4 lenses/flashes, an 11" MacBook Air, plus small accessories.

**ProTactic BP:**  
250 AW ..... **£139**  
450 AW ..... **£199**

**Manfrotto** Imagine More

**Manfrotto Advanced Travel Backpack - Black**

is made up of two compartments; the bottom takes photographic equipment and the top section holds all of your personal belongings.

Advanced Travel ..... **£79.99**

**tamrac**

Anvil Slim Professional Backpack

**Anvil:**  
Anvil Slim ..... **£139**  
Anvil Super ..... **£139**  
Anvil Pro ..... **£149**

**Billingham**

Hadley Pro Original Khaki

Canvas/Leather: Khaki, Black  
FibreNyte/Leather: Khaki, Sage, Black.

Digital ..... **£109**  
Small ..... **£129**  
Large ..... **£154**  
Pro Original ..... **£169**  
Hadley One ..... **£265**

**Computing**

**Canon** | **PRO**  
PARTNER

**PIXMA Pro 100S** ..... **£375**  
**£325 Inc. £50 Cashback\***

**PIXMA Pro 10S** ..... **£519**  
**£444 Inc. £75 Cashback\***

**PIXMA Pro 1** ..... **£599**

**Datacolor Spyder 5 Pro** ..... **£148**  
**i1 Display Pro** ..... **£168**  
**ColorMunki Smile** ..... **£79**

**Intuos Pro Professional Pen and Touch Tablet**  
Small ..... **£189**  
Medium SE ..... **£219**  
Large ..... **£379**

**Digital Compact Cameras**

Digital compact camera accessories are available on our website

**Canon** | **PRO**  
PARTNER

16.1 megapixels  
65x optical zoom  
1080p movie mode

**PowerShot G5 X**  
£609

**£35 Cashback\***

**£574 Inc. £35 Cashback\***

20.1 megapixels  
4.2x optical zoom  
1080p movie mode

**PowerShot G7 X Mark II**  
£549

12.8 megapixels  
5.0x optical zoom  
1080p movie mode

**PowerShot G1 X Mark II Premium Kit**  
£669

**£35 Cashback\***

**£634 Inc. £35 Cashback\***

PowerShot IXUS 285 HS .....	£154
PowerShot SX60 HS .....	£369
<b>£334 Inc. £35 Cashback*</b>	
PowerShot SX540 .....	£277
PowerShot SX720 .....	£279
PowerShot G9 X .....	£349
PowerShot G3 X .....	£649
<b>£609 Inc. £40 Cashback*</b>	
IXUS 185 HS .....	£119

**FUJIFILM** Black or Silver

24.3 megapixels  
1080 movie mode

**X100F** **£1249**

**Panasonic** Black or Silver

24x optical zoom

**Lumix LX100**  
£499

20.1 megapixels

**Lumix TZ100**  
£549

20.1 megapixels

**Lumix DMC-LX15**  
£599

Lumix FZ1000 .....	£589
Lumix TZ70 .....	£299
Lumix TZ200 .....	£279
Lumix TZ80 .....	£329

**OLYMPUS**

**Stylus TG-4**  
£299

**Stylus Tough TG-870**  
£249  
Black

**RICOH**

**Theta S Digital Spherical Camera**  
12 Megapixels with 1080p movie mode and 360° stills ..... **£319**



**Theta SC Digital Spherical Camera - White**  
360° stills with 8GB internal storage, lithium ion battery, iSO and Android supported ..... **£249**



**SONY** Black

18.2 megapixels  
30.0x optical zoom

**Cyber-Shot HX90V**  
£339

20 megapixels

**Cyber-Shot RX100 Mark IV**  
£729

20 megapixels

**Cyber-Shot RX100 Mark V**  
£999

**Nikon**

16 megapixels  
1080 movie mode

**Coolpix AW130** **£479**

**dji**

**DJI Mavic Pro Quadcopter Drone** from **£1099**





## EOS 80D

The EOS 80D excels at sports, portraiture, landscape, street, travel and low light photography – as well as serious movie making, thanks to innovative technologies that help you achieve stunning results in any situation.

\*Price after £80 cashback claimed from Canon. Offer ends 16.05.17



**£80 cash back**

In stock from **£919.00\***

## D500

The D500 features a 20.9 MP sensor, 10fps continuous shooting, 4K UHD video recording, and an impressive ISO range of 100-51,200.

Add a Nikon MB-D17 battery grip for £349.00



In stock from **£1,729.00**

### Canon EOS 7D Mk II



**£125 cash back**

Body only Add a BG-E16 grip for only £198.00  
**£1,124.00**

\*Price after £125 cashback from Canon. Ends 16.05.17

### Canon EOS 6D



**£125 cash back**

Body only + 24-105 IS STM  
**£1,274.00\* £1,574.00\***

\*Price after £125 cashback from Canon. Ends 16.05.17

### Canon EOS 5D Mk IV



**FREE GIFT**

Body only Add a BG-E20 grip for only £299.00  
**£3,499.00**

**FREE** Canon LP-E6N battery when bought with the 5D IV\*

### Nikon D750



Body only +24-120 VR  
**£1,599.00 £2,279.00**

Add a Nikon MB-D16 battery grip for only £229.00

### Nikon D810



Body only Add a MB-D12 grip for only £349.00  
**£2,399.00**

Save 5% on accessories with the D810! See website.

### Nikon D5



XQD Type CF Type  
**£5,099.00 £5,199.00**

Save 5% on accessories with the D5! See website.

### Canon EOS 5Ds



**£250 cash back**

Body only Add a BG-E20 grip for only £299.00  
**£2,549.00\***

\*Price after £250 cashback from Canon. Ends 16.05.17

Up to **£250 CASHBACK** on selected Canon products this Spring!

See website for details. T&Cs apply.



© Andy Rouse, Canon Explorer & Park Cameras Ambassador

## NIKON LENSES

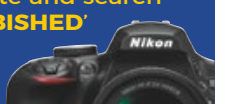
Prices updated DAILY! Visit us in store, online at **parkcameras.com** or call us on **01444 23 70 60**

AF-G 10.5mm f/2.8G ED DX	<b>£599.00</b>	AF-S 400mm f/2.8 FL ED VR	<b>£9,999.00</b>
AF-D 14mm f/2.8D	<b>£1,329.00</b>	AF-S 500mm f/4E FL VR	<b>£8,499.00</b>
AF-D 16mm f/2.8D Fisheye	<b>£699.00</b>	AF-S 600mm f/4E FL VR	<b>£10,999.00</b>
AF-S 20mm f/1.8G ED	<b>£669.00</b>	AF-S 800mm f/5.6E FL VR	<b>£14,799.00</b>
AF-D 20mm f/2.8	<b>£499.00</b>	AF-S 10-24mm f/3.5-4.5G	<b>£729.00</b>
AF-D 24mm f/2.8D	<b>£379.00</b>	AF-S DX 12-24mm f/4 G	<b>£979.00</b>
AF-S Nikkor 24mm f/1.4G	<b>£1,799.00</b>	AF-S 16-80mm f/2.8-4E VR	<b>£869.00</b>
AF-D 28mm f/2.8	<b>£259.00</b>	AF-S 16-85mm f/3.5-5.6G	<b>£579.00</b>
35mm f/2 AF Nikkor D	<b>£269.00</b>	AF-S 17-35mm f/2.8 IF ED	<b>£1,499.00</b>
AF-S 35mm f/1.8G ED	<b>£439.00</b>	AF-S 17-55mm f/2.8G DX	<b>£1,329.00</b>
AF-S 35mm f/1.8G DX	<b>£169.00</b>	AF-S 18-35mm f/3.5-4.5G	<b>£599.00</b>
AF-S 40mm f/2.8G ED	<b>£239.00</b>	AF-S 18-105mm VR	<b>£219.00</b>
AF 50mm f/1.4D	<b>£259.00</b>	AF-S 18-140mm ED VR DX	<b>£429.00</b>
AF-S 50mm f/1.4G	<b>£389.00</b>	AF-S 18-200mm ED VR II	<b>£534.00</b>
AF-D 50mm f/1.8	<b>£119.00</b>	AF-S 18-300mm f/3.5-6.3 VR	<b>£629.00</b>
AF-S 50mm f/1.8G	<b>£189.00</b>	AF-S 24-85mm VR	<b>£429.00</b>
AF-D 60mm f/2.8 Micro	<b>£429.00</b>	AF-S 28-300mm ED VR	<b>£799.00</b>
AF-S 60mm f/2.8G Micro ED	<b>£499.00</b>	AF-S 55-200mm f/4-5.6 VR II	<b>£259.00</b>
AF-S 85mm f/3.5G DX	<b>£429.00</b>	AF-S 70-200mm f/2.8 VR II	<b>£1,999.00</b>
AF-S 85mm f/1.8G	<b>£429.00</b>	AF-S 70-300mm IF ED VR	<b>£499.00</b>
AF-S 105mm f/2.8G VR	<b>£749.00</b>	AF-S 200-400mm VR II	<b>£6,149.00</b>
AF-D 135mm f/2.0D	<b>£1,149.00</b>		
AF-D 180mm f/2.8 IF ED	<b>£749.00</b>		
AF-D 200mm f/4D IF ED	<b>£1,249.00</b>		
AF-S 200mm f/2G ED VR II	<b>£4,769.00</b>		
AF-S 300mm f/2.8G ED VR II	<b>£4,849.00</b>		
AF-S 300mm f/4 D IF-ED	<b>£1,149.00</b>		
AF-S 300mm f/4E PF VR	<b>£1,549.00</b>		

For a range of refurbished Nikon cameras and lenses at low prices, visit our website and search **'REFURBISHED'**



**PROFESSIONAL** Dealer



## CANON LENSES

Prices updated DAILY! Visit us in store, online at **parkcameras.com** or call us on **01444 23 70 60**

14mm f/2.8L II USM	<b>£1,999.00</b>	TSE 24mm f/3.5L II	<b>£1,689.00</b>
20mm f/2.8 USM	<b>£449.00</b>	TSE 45mm f/2.8	<b>£1,199.00</b>
24mm f/1.4L Mk II USM	<b>£1,499.00</b>	TSE 90mm f/2.8	<b>£1,239.00</b>
24mm f/2.8 IS USM	<b>£429.00</b>	8-15mm f/4L Fisheye USM	<b>£1,199.00</b>
24mm f/2.8 STM	<b>£139.00</b>	10-18mm IS STM	<b>£213.00</b>
28mm f/1.8 USM	<b>£419.00</b>	10-22mm f/3.5-4.5	<b>£499.00</b>
28mm f/2.8 IS USM	<b>£389.00</b>	11-24mm f/4L USM	<b>£2,699.00</b>
35mm f/1.4L II USM	<b>£1,899.00</b>	15-85mm f/3.5-5.6 IS	<b>£649.00</b>
35mm f/2.0 IS USM	<b>£469.00</b>	16-35mm f/2.8L II USM	<b>£1,429.00</b>
35mm f/2.8 Macro IS STM	<b>NEW £399.00</b>	16-35mm f/2.8L III USM	<b>£2,099.00</b>
40mm f/2.8 STM	<b>£169.00</b>	16-35mm f/4.0L IS USM	<b>£939.00</b>
50mm f/1.2 L USM	<b>£1,369.00</b>	17-40mm f/4.0L USM	<b>£719.00</b>
50mm f/1.4 USM	<b>£349.00</b>	17-55mm f/2.8 IS USM	<b>£749.00</b>
50mm f/1.8 STM	<b>£129.00</b>	18-135mm IS STM	<b>£379.00</b>
60mm f/2.8 Macro	<b>£419.00</b>	18-135mm f/3.5-5.6 IS USM	<b>£429.00</b>
85mm f/1.2L II USM	<b>£1,799.00</b>	18-200mm f/3.5-5.6	<b>£469.00</b>
85mm f/1.8 USM	<b>£349.00</b>	24-70mm f/2.8L II USM	<b>£1,899.00</b>
100mm f/2 USM	<b>£429.00</b>	24-70mm f/4.0L IS USM	<b>£799.00</b>
100mm f/2.8 USM Macro	<b>£459.00</b>	24-105mm f/4L IS II USM	<b>£1,065.00</b>
100mm f/2.8L Macro IS	<b>£869.00</b>	24-105mm f/3.5-5.6 IS STM	<b>£379.00</b>
135mm f/2.0L USM	<b>£949.00</b>	28-300mm f/3.5-5.6L IS	<b>£2,249.00</b>
180mm f/3.5L USM	<b>£1,329.00</b>	55-250mm f/4-5.6 IS STM	<b>£285.00</b>
200mm f/2.0L IS USM	<b>£5,399.00</b>	70-200mm f/2.8L IS II USM	<b>£1,999.00</b>
200mm f/2.8L USM/2	<b>£699.00</b>	70-200mm f/2.8L USM	<b>£1,329.00</b>
300mm f/2.8L USM IS II	<b>£5,799.00</b>	70-200mm f/4.0L IS USM	<b>£1,149.00</b>
300mm f/4.0L USM IS	<b>£1,279.00</b>	70-200mm f/4.0L USM	<b>£659.00</b>
400mm f/2.8L USM IS II	<b>£9,899.00</b>	70-300mm f/4.0-5.6 IS	<b>£499.00</b>
400mm f/4.0 DO IS II	<b>£6,999.00</b>	70-300mm f/4.0-5.6L IS USM	<b>£1,289.00</b>
400mm f/5.6L USM	<b>£1,199.00</b>	70-300mm f/4.0-5.6 IS II USM	<b>£499.00</b>
500mm f/4.0L IS MK II	<b>£8,399.00</b>	100-400mm L IS USM II	<b>£1,875.00</b>
600mm f/4.0L IS MK II	<b>£11,349.00</b>	200-400mm f/4.0L USM	<b>£10,999.00</b>
800mm f/5.6L IS USM	<b>£11,899.00</b>	1.4x III Extender	<b>£399.00</b>
TSE 17mm f/4.0L	<b>£1,999.00</b>	2.0x III Extender	<b>£419.00</b>

## OLYMPUS OM-D E-M1 Mark II



A micro four-thirds camera with almighty ability - this will be known for its performance in the high speed action field of photography.

**12 months Interest Free Credit available!** See online or visit us in store to learn more.

In stock from **£1,849.00**

Enter our photo competition in the month of April for the chance to **WIN** an Olympus E-PL8 + 14-42mm EZ!

Learn more and submit your entry at **www.parkcameras.com/calendar-competition-2017**



**WIN!**

### Sony RX100 V



Body only See website for our finance options  
**£999.00**

Add a Sony NP-BX1 spare battery for only £36!

### Sony a7R II



**NEW LOW PRICE!**

Body only See website for 12 months 0% finance  
**£2,499.00**

**FREE** 1 year extended warranty with the a7R II

### Sony a99 II



Body only For the range of lenses available, see our website  
**£2,999.00**

Add a Sony NP-FM500H spare battery for only £59!

#### E-SERIES LENSES

16mm f/2.8 Pancake	<b>£199.00</b>
24mm f/1.8 ZA Carl Zeiss	<b>£799.00</b>
35mm f/2.8 Sonnar T*	<b>£679.00</b>
50mm f/1.8 OSS	<b>£249.00</b>
55mm f/1.8 FE Sonnar T*	<b>£779.00</b>
90mm f/2.8 Macro G FE	<b>£929.00</b>
10-18mm f/4 OSS	<b>£699.00</b>
16-50mm f/3.5-5.6 OSS	<b>£279.00</b>
16-70mm f/4G ZA OSS	<b>£779.00</b>
18-200mm f/3.5-6.3	<b>£949.00</b>

24-70mm f/4 FE T*	<b>£879.00</b>
24-240mm f/3.5-6.3 FE	<b>£799.00</b>
28-70mm f/3.5-5.6 FE	<b>£395.00</b>
28-135mm f/4 G FE PZ	<b>£1,999.00</b>
55-210mm f/4.5-6.3 OSS	<b>£279.00</b>
70-200mm f/4 G FE	<b>£1,249.00</b>

See the Sony line-of lenses in our newly improved Sony areas in our Burgess Hill & London stores.

#### ALPHA SERIES LENSES

30mm f/2.8 SAM Macro	<b>£149.00</b>
35mm f/1.8 DT	<b>£149.00</b>
50mm f/1.4 Carl Zeiss	<b>£1,099.00</b>
11-18mm f/4.5-5.6 DT	<b>£499.00</b>
16-35mm Carl Zeiss T*	<b>£1,899.00</b>
24-70mm Carl Zeiss T*	<b>£1,899.00</b>
55-200mm f/4.0-5.6 DT	<b>£239.00</b>
70-200mm SSM II	<b>£2,699.00</b>

For even more Sony lenses at **LOW PRICES**, see in store or online.



# RICHARD CAPLAN

60 Pall Mall, London SW1Y 5HZ  
Tel. 0207 807 9990



HASSELBLAD

[www.richardcaplan.co.uk](http://www.richardcaplan.co.uk)



We Sell, Buy and Part-Exchange Premium Photo Equipment

**WE WANT YOUR  
USED EQUIPMENT**

COMMISSION SALES  
PART EXCHANGE  
CASH PURCHASE



**CONTACT US FOR PRICES**

<b>LEICA M BODIES</b>		Leica 135mm/4 TELE-ELMAR, + HOOD	£499	Leica 80-200mm/4.5 VARIO-ELMAR-R	£99
Leica M (240), silver, boxed	from £2,899	Leica 135mm/4 ELMAR SILVER	£299	<b>NIKON</b>	
Leica M Monochrom mk1, new sensor	£3,199	Leica 135mm/2.8 ELMARIT (Canada)	from £249	Nikon S3 2000 w/50mmf1.4 mint, inc ERC	£1,649
Leica M Monochrom mk1, new sensor	£2,799	<b>LEICA SCREW MOUNT</b>		Nikon SB-800 flash + SU-800 transmitter	£249
Leica M9 black, brassed, boxed	£1,995	Leica 250GG REPORTER inc film cassettes	£9,995	Nikkor 135mm/2 AIS	£449
Leica M7 black paint/ostrich skin, boxed, 0.72		Leica IIIg mint inc 5cm/2.8 ELMAR	£1,149	Nikkor 28mm/2.5 PC +filter, hood, case	£499
Leica warranty until OCT 2017	£2,495	Leica IIIc inc 5cm/2 collapsible	£599	<b>MISCELLANEOUS</b>	
Leica M7 black body, 0.58	£1,299	Leica III black + 5cm/2 Summar	£599	Leica 35mm/2.5 SUMMARIT-S, boxed	£2,750
Leica M2 silver	from £599	Leica IIIa inc 5cm/3.5	£349	Leica T silver + 18-56mm, boxed	£1,595
<b>LEICA M LENSES</b>		Leica IIIIf inc 5cm/3.5 collapsible	£399	Leica 35mm/1.4 SUMMILUX-TL, silver, boxed	£1,295
Leica 18mm/3.8 SUPER-ELMAR-M, boxed	£1,699	Leica IIIb (1938) + 5cm/3.5 chrome	£499	Leica X edition 'Moncler'	£999
Leica 21mm/1.4 SUMMILUX-M ASPH, boxed	£4,295	Leica II inc 5cm/3.5 ELMAR (1937)	£499	Leica X2 black, optical finder, grip, hood	£699
Leica 21mm/2.8 ELMARIT-M + finder	£999	Leica Standard inc 5cm/3.5 elmar (1939)	£599	Hasselblad H4D-40 stainless steel, boxed	£4,995
Leica 28mm/2 SUMMICRON-M ASPH	from £1,599	Leica Ic body, silver	£399	Hasselblad H1 body+prism+magazine, boxed	£899
Leica 35mm/2.8 element w/specs + case	£1,450	Leica 3.5cm/2.8 SUMMARON	£799	Hasselblad 28mm/4 HCD	£2,499
Leica 35mm/3.5 SUMMARON	£349	Leica 3.5cm/3.5 SUMMARON	£399	Hasselblad HV set, mint, inc Zeiss 24-70mm	
Leica 50mm/2 v. 4 (early) + hood	£799	Leica 5cm/2 SUMMAR collapsible, uncoated	£299	and peli-type case, serial no. 00001	£3,995
Leica 50mm/2.8 ELMAR-M collapsible+hood	£549	Leica 9cm/4 ELMAR 3-ELEMENT SILVER	£799	Hasselblad 503CX+80mm gold, boxed	£2,995
Leica 50mm/2.5 SUMMARIT-M	from £749	Leitz 9cm/4 'FAT' ELMAR black/nickel	£449	Hasselblad 500ELM 'moon' special edition	£1,250
Leica 50mm/2 SUMMICRON COLLAPSIBLE	£349	Leitz 13.5cm/4 HEKTOR	£99	Hasselblad 202FA, 150mm/2.8, prism, E12	£1,999
Leitz 65mm/3.5 ELMAR + VISOFLEX 2	£499	<b>LEICA R</b>		Hasselblad D-FLASH 40	£179
Leica 75mm/2.5 SUMMARIT-M boxed 6-bit	£799	Leica Digital Modul-R, boxed	£1,499	Rolleiflex 2.8F (Planar), inc case	£1,200
Leica 90mm/2 APO-SUMMICRON-M ASPH	£1,795	Leica R5 black body	£199	Voigtlander Bessa III 667 (80mm) + case	£1,499
Leica 90mm/4 MACRO-SET-M, boxed, mint	£1,995	Leica SL MOT, black body	£225	Canon 24-70mm/4 L IS USM, boxed	£499
Leica 90mm/2.8 TELE-ELMARIT + HOOD	£699	Leica 35-70mm/3.5 VARIO-ELMAR-R (German	£499	Canon 50mm/1.4 EF	£225
Leica 90mm/2.8 TELE-ELMARIT (ver I)	£399	Leica 50mm/2 SUMMICRON-R, 3 cam	£349	Canon 60mm/2.8 MACRO USM, boxed	£199
Leica 90mm/2.5 SUMMARIT-M	£799	Leica 135mm/2.8 ELMARIT-R 1-cam	£99	Canon 24mm/2.8 EF	£129
Leica 90mm/4 ELMAR collapsible	£199	Leica 180mm/2.8 ELMARIT-R 3-cam, as seen	£199	Sigma 180mm/3.5 MACRO for Canon EOS	£299
Leica 135mm/3.4 APO-TELYT-M	£1,699	Leica 105-280mm/4.2 VARIO-ELMAR-R	£2,395	E&OE, P&P £10 - next day delivery.	



Photo by Clément Lauchard

## LEICA AKADEMIE WORKSHOPS WITH Experience the fascination in photography

**RICHARD CAPLAN**

Leica Event Photography with Clément Lauchard and the Leica SL, 4th May 2017 - £125

Join established wedding and event photographer and Leica Akademie Ambassador Clément Lauchard for this unique workshop on how a professional photographer approaches and produces images using the Leica SL. Clément's bespoke storytelling is unobtrusive and focuses on emotion and personality. Often referred to as reportage or documentary photography, he delivers images that are close to the action without imposing his presence. This workshop is the perfect opportunity to discover why the Leica SL is Clément's perfect companion in his work.

Leica Portraiture – Mastering Available Light with Cat Garcia, 8th June 2017 - £125

Discover your creativity with Cat as she helps you explore composition, depth of field, light, interaction with the subject, body language and expression. Cat Garcia works across portrait, reportage and advertising photography, capturing people and places with a lightness of touch and sense of storytelling. Her work celebrates individuality and the simple, authentic beauty of her subjects.

Early bookers will be able to take advantage of limited loan Leica equipment at no extra cost. To book online please visit [www.leica-storemayfair.co.uk/collections/akademie-workshops](http://www.leica-storemayfair.co.uk/collections/akademie-workshops) or email [akademie.uk@leica-camera.com](mailto:akademie.uk@leica-camera.com). The workshop fee can be redeemed against purchase of new Leica equipment from Richard Caplan Photographic Ltd.





# london camera exchange

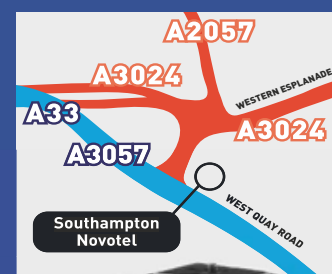
## SOUTHAMPTON

# PHOTO PRO SHOW

TUESDAY  
**25<sup>th</sup> APR**  
SOUTHAMPTON  
NOVOTEL

SEE, TRY AND BUY ALL THE LATEST PRO PHOTO KIT!  
TUESDAY **25TH APRIL 11AM-6PM**  
AT THE **SOUTHAMPTON NOVOTEL**  
1 WEST QUAY RD,  
SOUTHAMPTON SO15 1RA

**FREE  
ENTRY**



### FREE LIVE TALKS/ WORKSHOPS

by Brand Ambassador Photographers

Pro secrets and inspiration on using  
the latest kit from top manufacturers:

11.30AM **MANFROTTO/LASTOLITE  
LIGHTING, ETC.** Pro photographer **Nicole Gomez**  
hosts a live portrait demo/talk with models.

12.30PM **NIKON** Portraits (inc. model shoot) with  
Nikon Pro photographer/trainer **John Clements** using  
Nikon D500, Speedlights & Nikkor lenses.

1.30PM **FUJIFILM** Pro **Paul Sanders** on using  
the new GFX & X-series cameras & lenses.

2.30PM **OLYMPUS** Photo-journalist **Mike Inkley**  
on the amazing OM-D E-M1 Mk II & latest Pro ZUIKO  
lenses - giving 6.5 stops anti-shake!

3.30PM **SONY** Wedding videographer/photographer **Jeff Wood**  
on the A7s II & Sony lenses for movies & stills

4.30PM **CANON** Talk/workshop on high-end EOS DSLRs/lenses.  
Limited availability, sorry no pre-booking available. Timings TBC.



**GREAT  
SHOW  
DEALS**

**FREE BASIC  
CANON & NIKON  
DSLR SENSOR  
CLEAN**

by Pro Service Centre  
technicians! (One per show visitor).

**+ LATEST  
TRADE-IN &  
CASHBACK  
OFFERS!**

**FREE PRIZE DRAW!  
WIN a NIKON Coolpix P900**

Superzoom bridge camera worth £479.99.  
Open to all visitors on the day. Please ask for details.



■ **GREAT SHOW OFFERS ONLY ON THE DAY**  
■ **GENEROUS PART-EXCHANGE DEALS**  
■ **QUALITY USED EQUIPMENT ON OFFER**  
■ **FREE PARKING** (LIMITED AVAILABILITY) ■ **& MUCH, MUCH MORE...**

MEET THESE MANUFACTURERS AT THE SHOW

■ **CANON** ■ **NIKON** ■ **SONY** ■ **OLYMPUS** ■ **FUJIFILM** ■ **PANASONIC** ■ **SIGMA** ■ **SAMYANG** ■ **TAMRON** ■ **TOKINA** ■ **DJI** ■ **LOWEPRO** ■ **TAMRAC**  
■ **THINKTANK PHOTO** ■ **MINDSHIFT** ■ **CRUMPLER** ■ **GITZO** ■ **MANFROTTO** ■ **VELBON** ■ **SIRUI** ■ **LASTOLITE** ■ **METZ** ■ **NISSIN** ■ **LEE FILTERS** ■ **COKIN**  
■ **HOYA** ■ **MARUMI** ■ **NANGUANG** ■ **WESTCOTT ICELIGHT** ■ **SEKONIC** ■ **KENRO** ■ **BLACK RAPID** ■ **HAHNEL** ■ **POCKET WIZARD** ■ **EYELEAD** ■ **OP-TECH**

**LCE PRO CENTRE** 11 CIVIC CENTRE RD, SOUTHAMPTON SO14 7FJ TEL: **023 8033 1720** or **023 8033 9321**  
E-MAIL: [southampton.civic@LCEgroup.co.uk](mailto:southampton.civic@LCEgroup.co.uk) or visit 'EVENTS' at [www.LCEgroup.co.uk](http://www.LCEgroup.co.uk) **f** @LondonCameraExchangeSouthamptonCivic



All our new equipment is genuine UK stock - NEVER Grey Imports

# Canon Professional Dealer

**EOS 5D MKIV In Stock, EOS 5Ds, 5DsR, 5D MK3, 7D II**  
**Canon Spring Cashback 2017 - Ends 16.5.17**

Canon Virtual Kits Offer	Phone	EOS 77D + 18-135 STM	£1199	TS-E 24mm f3.5L II	£1,689	85mm f1.8 USM	£50 CB £349
EOS 1DX II - In Stock	£4,899	EOS 760D body	£649	TS-E 17mm f4L	£1,999	85mm f1.2L II	£165 CB £1,799
EOS 5D Mk IV - In Stock	£3,499	8-15mm f4 L Fisheye	£1199	70-200mm f2.8L II	£200 CB £1,995	100mm Macro f2.8	£50 CB £459
EOS 5D III Body	£2,179	10-18mm f4.5-5.6 IS	£229	70-300mm f4-5.6 IS	£419	100mm Mac f2.8L IS	£80CB £829
EOS 5Ds £250 Cashback	£2,499	11-24mm f4 L	£2,699	70-300mm f4-5.6 L IS	£1,099	300mm f4 L IS	£1,275
EOS 5DsR £250 Cashback	£2,999	16-35mm f4 L IS	£969	135mm f2L	£939	300mm f2.8 L IS II	£5,799
7D MkII £125 Cashback	£1,249	16-35mm f2.8 L III	£165 CB £2,099	100-400mm L II	£200 CB £1,979	400mm f4 DO IS II	£6,666
EOS 6D £125 Cashback	£1,398	17-40mm f4 L	£695	200-400mm f4 L IS 1.4x	£10,399	400mm f2.8 L IS II	£9,499
EOS 80D £80 Cashback	£999	17-55mm f2.8 IS	£749	24mm f2.8 IS	£449	500mm f4 L IS II	£8,299
EOS 80D + 18-55 IS STM	£1,089	24-70mm f4 L IS	£799	24mm f1.4 L II	£1,449	600mm f4 L IS II	£10,995
EOS 80D + 18-135 STM	£1,345	24-70mm f2.8 L II	£165 CB £1,849	35mm f2 IS	£50 CB £469	800mm f5.6 L IS	£11,899
EOS 77D Body	£829	24-105mm f4L IS II	£995	35mm f1.4L II	£165 CB £1,799	1.4x III £399 2xIII Extender	£399
EOS 77D + 18-55mm STM	£919	70-200mm f4 IS	£1,149	50mm f1.4	£50 CB £349	600EXIIRT Speedlite	£80CB £529
		70-200mm f4L	£629	50mm f1.2L	£125 CB £1,349		

# Nikon Professional Dealer

Wanted Nikon in Part Exchange UK STOCK UK STOCK UK STOCK UK STOCK  
D5 - D810 - D750 - D500 - D7200 - D5500 - LENSES - FLASHGUNS - ACCESSORIES

NIKON PRO DEALER		D5500 + AF-P18-55 VR	£649	70-300mm f4.5-5.6 VR	£499	200mm f2 G ED VR II	£4,804
D5 Body - In Stock	£5,299	D5500 + 18-140mm VR	£795	80-400mm f4.5-5.6 AFD VR	£1,995	300mm f2.8 G VR II	£4,890
D500 Body - In Stock	£1,729	D3400 + AF-P18-55 VR	£429	200-500mm f5.6E ED VR	£1,191	400mm f2.8 FL ED VR	£10,046
D500 + 16-80mm f2.8-4 VR	£2,523	10-24mm f3.5-4.5 DX	£738	20mm f1.8 G	£651	500mm f4E FL ED VR	£8,337
D810	£2,398	14-24mm f2.8G	£1,643	24mm f1.4 G	£1,811	600mm f4E FL ED VR	£9,926
D810 + 24-120mm f4	£3,295	16-35mm f4 VR	£1,016	28mm f1.8 G	£459	800mm f5.6 FL VR+TC1.25	£14,691
D810 + 24-70mm f2.8 VR	£4,199	16-80mm f2.8E VR	£873	35mm f1.8 G	£444	PC 19mm f4E ED	£3,299
D810 + 14-24mm f2.8	£3,899	18-35mm f3.5-4.5	£619	35mm f1.4 G	£1,579	PC-E 24mm f3.5	£1,579
D750	£1,595	18-140mm f3.5-5.6 VR	£458	50mm f1.8 G	£190	PC-E 45mm f2.8	£1,477
D750 + 24-120mm f4	£2,279	18-200mm f3.5-5.6 VR II DX	£632	50mm f1.4 G	£389	2x TC-20 E III Converter	£396
D610	£1,299	18-300mm f3.5-5.6 VR DX	£857	58mm f1.4 G	£1,398	1.4x TC-14 E III Converter	£429
D610 + 24-85mm VR	£1,682	24-70mm f2.8E ED VR	£1,995	85mm f1.8 G	£399	SB5000 Speedlight	£485
D7200 Body	£849	24-120mm f4 VR	£953	85mm f1.4 G	£1,350	SB700 Speedlight	£241
D7200 + 18-105mm VR	£1,082	28-300mm f3.5-5.6 VR	£817	300mm f4E PF ED VR	£1,449	SB-R1C1 Commander	£587
D5600 + 18-140mm VR	£859	70-200mm f2.8 VR II	£2,008	105mm f2.8 Micro VR	£749	SU-800 Commander Unit	£319
D5600 + AF-P18-55mm VR	£749	70-200mm f2.8E FL VR	£2,649	NEW 105mm f1.4E ED	£1,849	UK STOCK UK STOCK	

**HASSELBLAD**

New Hasselblad X1D-50C Mirrorless camera - Pre Order with a 10% Deposit

New X1D-50C + 45mm	£9,696
X1D + 45mm + 90mm	£11,964
New X1D-50C body	£7,788
New H6D - 100c body	£28,680
New H6D - 50c body	£18,995
CFV-50c Digital Back	£10,995

See our Website for full list of Hasselblad lenses and accessories

**ZEISS**

Canon/Nikon Fit Lenses

OTUS 55mm f1.4	£2,779
OTUS 85mm f1.4	£3,199
OTUS 28mm f1.4	£3,495
15mm f2.8 Milvus	£2,159
18mm f2.8 Milvus	£1,850
21mm f2.8 Milvus	£1,395
25mm f2	£1,250
28mm f2	£969
35mm f2 Milvus	£935
50mm f1.4 Milvus	£995
50mm f2 Milvus	£995
85mm f1.4 Milvus	£1,395
100mm f2 Milvus Macro	£1,395
135mm f2 Milvus	£1,799

**Zeiss Binoculars - 10 Year Warranty**

8x32 Conquest HD	£579
10x32 Conquest HD	£599
8x42 Conquest HD	£695
10x42 Conquest HD	£725
8x42 Victory HT	£1,399
8x42 Victory SF	£1,840

**USED EQUIPMENT** - Quality photographic equipment wanted for part exchange or commission sales

Sony A99 body	£995	Fuji XF 18mm f2 R Lens	£250	Nikon AFS 18-300mm f3.5-5.6 DX VR	£495	Leica M 90mm f2.5 Summarit	£799
Sony 24mm f2 ZA SSM Lens	£649	Fuji XF 100-400mm OIS VR Lens	£1199	Nikon AF 28-85mm f3.5-4.5	£195	Leica M (240) Ever ready case	£175
Sony 50mm f1.4 ZA SSM Lens	£895	Fuji X100S Silver + Case	£425	Nikon 24mm f2.8 AI	£180	Leica M 35mm f1.4 Summicron 6 bit	£2600
Sony 135mm f1.8 ZA Lens	£949	Fuji X100T Black + Case	£695	Nikon AFS 24-120mm f4G VR	£649	Leica M (240) Black body	£3150
Tamron 70-200mm f2.8 Di VC - Eos	£749	Nissin i40 - Fuji	£99	Nikon AFS 28-300mm VR Lens	£599	Leica 24mm f2.8 Elmarit M + Finder	£1495
Sigma 8mm f3.5 EX DG Fisheye - Eos	£395	Fuji X-Pro2 Body	£950	Nikon D300 body + Grip (61000 shots)	£295	Leica M9 body Black	£1950
Canon EFS 55-250mm f4-5.6 IS	£125	Pentax 645D + 35 + 55 + 150mm lenses	£3299	Nikon PK-12 Auto extension ring	£50	Profoto Acute D4 + 2 Heads	£899
Canon EF 70-300mm f4-5.6 IS USM	£220	Hasselblad H1 Body with HC 3.2/150 Lens	£1995	Sigma 50mm f2.8 DG Macro Nikon	£135		
Canon EF 200mm f2.8L USM	£375	Hasselblad HCD 28mm f4 Lens	£2250	Nikon SB-700	£175		
Canon EF 400mm f5.6L USM	£595	Hasselblad HCD 35-90mm f4/5.6	£3295	Nikon ED 500mm f4 P Lens	£1500		
Canon EF 1.4X II Extender	£195	Leica Universal Polariser Filter kit	£250	Nikon 70-200mm f2.8G ED VR	£795		
Sigma 70mm f2.8 EX DG Macro - Canon	£195	Nikon D5500 + 18-55mm AF-P Lens	£495	Sigma 10-20mm f3.5-5.6 DC Nikon	£250		
Canon EF 70-300mm f4-5.6L IS	£795	Sigma 10-20mm f3.5 EX DC AF-P Lens	£295	Nikon 400mm AFD VR	£495		
Canon EF 75-300mm f4-5.6 II USM	£95	Sigma 70-300mm DG Nikon	£75	Leica 28mm f2 Summicron 6 bit NEW	£2295		
Canon EF 50mm f1.8 STM	£85	Nikon MD-4 Motor Drive	£75	Leica Ultravid 10x25 BR	£425		
Canon EF 28-70mm f2.8L	£595	Nikon 20mm f2.8 AFD	£295	Panasonic GX7 body	£270		
Sigma 150-500mm OS Canon	£399	Nikon AFS 28mm f1.8G	£349	Sinar F 5x4 + Fuji 120mm f6.3 lens	£395		
Tamron 70-300mm Di VC Canon	£225	Nikon AFS 17-55mm f2.8G	£495	Pentax 645D + 55mm f2.8 AL (IF) Lens	£3199		
Fuji X-T1 body	£395	Nikon AFS 18-200mm f3.5-5.6 DX VR	£195	Sony A6300 + 16-70mm f4	£1095		

**FUJIFILM**

X-T2 Body + 18-55 £1649

X-T2 Body £1399

X-Pro2 Body £1438

Phone £1249

X100F Silver/Black £449

XF 23mm f2 £419

XF 16-55mm f2.8 R LM WR £959

XF 10-24mm f4 OIS £829

XF 35mm f2 £369

XF 50-140mm f2.8 OIS £1,329

XF 100-400 OIS WR £1,579

XF 14mm f2.8 £789

XF 16mm f1.4 R WR £829

XF 23mm f1.4 £789

XF 60mm f2.4 R £579

XF 56mm f1.2 £829

XF 90mm f2 R LM WR £829

See website for full listing

**SWAROVSKI OPTIK**

8X25 Pocket CL Green/Black £504

10X25 Pocket CL Green/Black £540

8x32 EL Field Pro £1,475

10x32 EL Field Pro £1,495

8.5x42 EL Field Pro £1,800

10x42 EL Field Pro £1,820

10x50 EL Field Pro £1,935

12x50 EL Field Pro £1,955

8x42 EL Range W B £2,195

10x42 EL Range W B £2,268

ATX 30-70x95 Spotting Scope £2,870

ATX 25-60x85 Spotting Scope £2,600

ATX 25-60x65 Spotting Scope £2,150

ATX 80-HD Angled + 25-50x scope £1,999

ATX 65-HD Angled + 25-50x scope £1,539

**WANTED**

Quality Photographic equipment for Part Exchange or Commission Sale.

We can arrange collection of your equipment by DPD carrier with a 1 hour collection slot.

Call us on 0113 2454256

**SIGMA**

Nikon/Canon Fit (3 Year warranty)

8-16mm f4-5.6 DC	£599
17-50mm f2.8 DC OS	£329
10-20mm f3.5 DC	£339
12-24mm f4 Art	£1649
17-70mm f2.8-4 DC C	£349
18-35mm f1.8 DC Art	£649
18-250mm f3.5-6.3 DC	£349
18-300mm f3.5-6.3 DC C	£369
24-35mm f2 DG Art	£759
24-105mm f4 DG Art	£599
50-500mm f4.5-6.3 DG	£1,099
70-200mm f2.8 DG	£699
150-600mm f5-6.3 DG C	£799
150-600mm f5-6.3 DG S	£1,329
35mm f1.4 DG Art	£599
50mm f1.4 DG Art	£599
24mm f1.4 DG Art	£649
20mm f1.4 DG Art	£699
105mm f2.8 Macro DG	£329

**Manfrotto**

190XPRO3	£145	494RC2	£46
190XPRO4	£149	496RC2	£57
190CXPRO3	£229	498RC2	£79
190CXPRO4	£235	460MG	£299
055XPRO3	£169	804RC2	£57
055CXPRO3	£269	MHXPRO-3W	£109
055CXPRO4	£279	410 Geared	£153
Befree Alu	£149	MVH502AH	£105
Befree Carbon	£279	MVH500AH	£122

**INDURO**

Free monopod with carbon tripods

**Stealth Series Carbon Fibre Tripods:**

CLT004	£199	CTL303	£297
CLT103	£207	CTL303L	£328
CLT104	£225	CTL304L	£346
CLT203	£270	CTL403	£342
CLT204	£288	CTL404L	£427

**Grand Series Stealth Carbon Fibre Tripods:**

GIT203	£337	GIT304L	£477
GIT204	£360	GIT305L	£495
GIT303	£427	GIT404XL	£553
GIT304	£445	GIT505XXL	£675

**LEE Filters**

100MM SYSTEM		SEVEN5	
Foundation Kit	£57	Filter holder	£59
DSLR Starter Kit	£212	Starter Kit	£103
Deluxe Kit	£537	Deluxe Kit	£415
Professional Kit	£112	Adapter ring	£17
Universal Hood	£127	Lens Hood	£72
Standard adapter	£19	Little Stopper	£61
Wide adapter	£38	Big Stopper	£61
Landscape Pol	£160	Super Stopper	£61
Circular Polariser	£209	Polariser	£177
Linear Polariser	£132	System Pouch	£31
Front holder ring	£33	Seascape Set	£149
ND Grad set Hard	£185	Out of Town set	£149
ND Grad set Soft	£185	Black + White	£142
ND Grad set Med	£185	Urban Set	£149
0.3 ND Grad	£74	ND Grad set	£142
0.6 ND Grad	£74	Individual Grad	£53
0.9 ND Grad	£74		
Little Stopper	£89	SW150	
Big Stopper	£89	MK II Holder	£129
Super Stopper	£89	Adapter rings	£80
0.6 Pro Glass ND	£118	Polariser	£157
0.9 Pro Glass ND	£118	Stoppers	£114
Field Pouch Black	£34	Individual Grad	£81
Field Pouch Sand	£34	ND Grad Set	£220





RATED EXCELLENT (9.5/10) ON TRUSTPILOT



Our ambassador **Ben Read**,  
shooting on his **Canon EOS 5D III**

# REDEFINING THE WAY YOU BUY, SELL AND TRADE YOUR GEAR



5 star  
customer service



16 point system  
for grading equipment



Six month warranty  
on used products



Super fast payment  
for sellers



True market value  
when buying or selling

#MYMPB



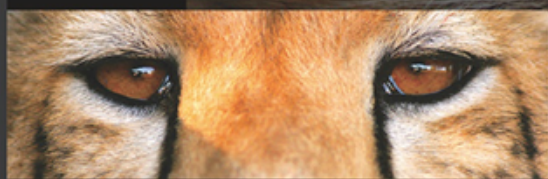
SIMPLE SELLING • FREE COLLECTION • 16 POINT EQUIPMENT GRADING SYSTEM • SUPER FAST PAYMENT  
FIVE STAR CUSTOMER SERVICE • TRUE MARKET VALUE WHEN BUYING OR SELLING • SIX MONTH WARRANTY

[www.mpb.com](http://www.mpb.com)

EXPERIENCE BETTER

UK: 0330 808 3271 • US: 646-513-4309 • [@mpbcom](https://www.instagram.com/mpbcom)





## Photographers on Safari

[www.photographersonsafari.com](http://www.photographersonsafari.com)

✉ [info@photographersonsafari.com](mailto:info@photographersonsafari.com)



### Golden Eagle Experience in Leicestershire

2017 Dates

£99

May 21st, July 16th; Golden Eagle will fly, and perch in carefully chosen natural settings. Jesses hidden for static shots. Controlled flying. Also selection from; Owls, Buzzard, Hawks, Goshawk Max. 8 photographers.

### Cheetahs, Lions, Foxes, Birds of Prey, Cambs.

£129

May 20th, July 15; Privileged access to Cheetahs, Malayan Tigers, White Tiger & Corsac Foxes. The Cheetah & Tiger enclosures are not mowed for enhanced photographic opportunities. Private Displays by various Birds of Prey, both static & flying. Jesses hidden for static shots. Barn Owl, Eagle Owl and Red-Tailed Hawk etc.

### Amazing Bat Photos & Learn Fill-in Flash Techniques

£139

July 5th; Oxfordshire. Take amazing bat photos, plus learn how to use balanced fill-in flash on wildlife subjects in different lighting conditions. Max 4 persons. Free loan of Canon digital camera and flash if req'd.

### Big Cats at WHF, Smarden in Kent

£155

April 29th, May 24th, May 25th, Aug 12th; Up close to African Lions, Bengal + Siberian + Sumatran Tigers, Servals, Cheetahs, Pumas, Jungle Cat, Amur & Snow Leopards, Caracal, Lynx, Clouded Leopards, Fishing Cat. Large open photographer-friendly enclosures. UK's most popular photo workshop. Really special photo opportunities from just inches away. White Lion pride in a huge natural enclosure. Max 12 clients.

### Big Cats at WHF, Smarden, Kent - Specialist event 6 photographers - incl. Jaguars

£199

May 10th, 24th, 25th, July 6th; Full day as above, but with additional space at each enclosure. Time is also put aside to review your photos at lunchtime. One to one tuition throughout this very special day. You will see all the animals as above and you will have more personal interaction with the cats. Now including Jaguars.

**Gift Vouchers available for any Workshop or for any Monetary Value.**

**These Experiences make Wonderful Gifts for that Special Occasion.**

### Birds of Prey Workshop, Bedford

£119

April 15th, 16th, Aug 5th; Private flying displays on pre-determined flightpath helps you to focus on birds in flight. Excellent opportunities with carefully chosen backgrounds. Also static shots in outstanding natural locations. Jesses carefully hidden. This location boasts one of the largest collections of Birds of Prey in the UK. White tailed Sea Eagle, Bald Eagles, Hawks, Owls, Falcons, Kestrels, Buzzards and Long Eared Owl.

### Foxes, Otters, Wildcats, Badgers & more, Surrey.

£159

July 11, 12th; Inside enclosures 'til sunset. Also Owls, Snakes, Badgers, Polecats, Weasels, Stoats, Hedgehog, Harvest Mice & various Deer. 2 sessions with the foxes, sometimes only inches away from you. inside enclosures with Foxes, Otters, Scottish Wildcats. Badgers GUARANTEED. No fences or wires to shoot through.

### Small Cats Workshop, Welwyn, Herts.

£109

April 24th, May 15; Privileged access to Snow Leopards, Amur Leopards, Pumas, Caracal, Leopard Cat, Lynx, Servals, Golden Cat, Jaguarundi, Cheetahs, Asian Wildcat. As featured on Animal Planet. Small groups.

### Bass Rock Gannets

£225

June 18th, June 25th; Private boat. Exclusive use of island for just 10 photographers. 50,000 pairs of nesting gannets on one small island. 4.5 hours photography. Amazing close-ups & fantastic flight shots. Large crate of fish fed to gannets as they dive into the sea. An amazing sight that you will never forget.

### Gannets diving off Bass Rock

£99

June 14th; Fantastic new workshop. We sail round Bass Rock without landing on the island. A whole hour of throwing fish into the sea for the Gannets to catch. Amazing diving shots. 1,000 + dives. Tips & Tuition.

### Farne Islands Puffins (Over 5 hrs photography)

£89

June 10th, 17th, 24th; 20 species of birds. 50,000 puffins. Guillemots, Razorbills, Shag, Arctic Tern colony etc. You will get unbelievably close to some of the species. Get that much sought after shot of Puffins with their beaks crammed full of sand eels. Tips and Tuition. Approximately 5 hours photography.

### Pro Birds of Prey Shoot (2) with Short Eared Owl, Northumberland.

£139

June 7th, 8th, 13th; Both the falconer and the birds are different to workshop above. Venues are about 20 miles apart. We will take two of the birds down to an amazingly beautiful, little known waterfall. This will provide a unique backdrop for your subjects. The falls are surrounded by trees covered with mosses and lichens. We will photograph up to 10 different species of birds, mainly British. Maximum 8 photographers.

### Small Mammals, Insects & Reptiles in NORTHUMBERLAND

£199

Northumberland July 27th, 28th; Indoor studio set-ups ensuring professional quality photos of stunning subjects. Studio lighting set up for you. Triggers to fit your camera supplied. Cameras and lenses can be loaned without charge. Innovative set-ups to maximise your opportunities. Max 4 persons. Harvest Mice, Red Eyed Tree Frogs, Praying Mantis, Bearded Dragon, Scorpion, Tarantula, Snakes, Lizards etc.

### Birds of Prey on Lindisfarne (Holy Island) incl. Short Eared Owl

£139

June 5th, 6th; New workshop for 2016. Photograph a Short Eared Owl in its natural habitat before continuing with selection from Eagle Owl, Long Eared Owl, Barn Owl, Buzzard, Kestrel, Little Owl, Tawny Owl using boats, Lindisfarne Castle, boat houses & fishing props as backdrops.

## DESTINATIONS ABROAD 2017 & 2018

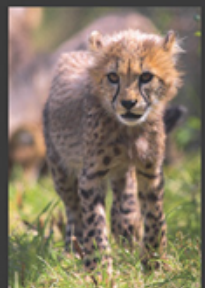
Masai Mara in Kenya - Birds & Mammals of Costa Rica - The Galapagos Isles

White Horses in the Camargue - Falklands Tour - Tigers in India

Animals in Snow in Montana - Brown Bears in Alaska - Jaguars in the Pantanal

South Africa Wild Dogs and Reflection Pools - Botswana by Boat

Alaska's Inside Passage - Namibia's Wildlife, Landscapes & the Himba Tribe



For more information, please visit the website or call John Wright on 01664 474040 or 07779 648850 (preferred). We will be most happy to discuss any workshop in detail, or to send more detailed leaflets to anyone without internet access. Photographers on Safari, West End Studios, 55 Stapleford Road, Whissendine, Oakham, Rutland. LE15 7HF



# Amateur Photographer CLASSIFIED

## Cameras For Sale



## Equipment to sell?

Great news! The global market for quality digital and film cameras, lenses and accessories is stronger than ever!

With our worldwide network of customers we're paying the highest prices for **Nikon, Canon, Leica, Fuji, Contax, Olympus, Panasonic, Sony, Zeiss, Voigtlander, Konica, Minolta, Sigma, Tamron, Tokina, Hasselblad, Pentax, Bronica, Mamiya** and other top-quality brands.

### Free Collection

Contact Jonathan Harris for an immediate quote:  
[info@worldwidecameraexchange.co.uk](mailto:info@worldwidecameraexchange.co.uk)  
 or phone 01277 631353

### Same-day Payment

Looking to buy? Please visit our website:  
[www.worldwidecameraexchange.co.uk](http://www.worldwidecameraexchange.co.uk)

## Light Tents

## Black & White Processing

**KAREN WILLSON, BRISTOL**  
 Superior quality processing & printing.  
 Tel: 01179 515671  
[www.kwfilmprocessing.co.uk](http://www.kwfilmprocessing.co.uk)

Amateur Photographer

## Wanted

**Peter Loy**  
 COLLECTABLE CAMERA SPECIALISTS  
[www.peterloy.com](http://www.peterloy.com)

**CAMERA COLLECTIONS WANTED**

Call us: **020 8867 2751**  
 We can come to you (UK & Europe)

## Accessories

## Photographic Backgrounds

Hard wearing • Low crease • Washable

Size	PLAIN	CLOUDED
8' x 8'	£15	£27
8' x 12'	£24	£44
8' x 16'	£29	

10 COLOURS INC BLACK, WHITE & CHROMA COLOURS

20 COLOURS. SPECIAL OFFER : 8 x 12 CLOUDED - 2 FOR £80 OR 3 FOR £115

01457 764140 for free colour brochure or visit [www.colourscape.co.uk](http://www.colourscape.co.uk)

## Printing

## Palm Labs Photographic

### Processing & Printing

Palm Laboratory Ltd  
 69 Rea Street  
 Birmingham B5 6BB  
 Established 30 Years

**PalmLaboratory**

- **Kodak & ILFORD** Film now in stock
- E6 / Slide / C41 / Neg / B&W Film Processing
- Process & Print Packages on Kodak Paper
- Digital Package Deals on Kodak Paper
- 35mm / 120 / 5x4 / 10x8 Film's
- Traditional Black & White on Ilford Paper
- Optical Colour Handprints on Kodak Paper
- Drum & Whole film Scanning Services
- Exhibition Prints on Kodak Paper
- Digital C-type Print's on Kodak Endura
- Portfolio's and Student Discounts
- Lomography Prints and Scans
- Mounting Services ● Metallic / Gloss / Matt Paper
- Friendly Advice ● Postal Service

**0121 622 5504**  
[www.palmlabs.co.uk](http://www.palmlabs.co.uk)  
[info@palmlabs.co.uk](mailto:info@palmlabs.co.uk)





# Final Analysis

**Roger Hicks considers...**

'Rwandan refugees, Tanzania', 1994, by Sebastião Salgado



© SEBASTIÃO SALGADO

**W**hen you look at a great picture, it can sometimes take a while to work out exactly why it's great and indeed why, with a genius like Salgado, some photographs are greater than others. This is from the new edition of his book *Exodus*, published by Taschen.

Perhaps the most dramatic part of the picture is the apocalyptic sky, much like a Victorian biblical engraving. But as photographers know, even the most dramatic sky counts for little unless there is something worthwhile in front of it.

Next on the list, for my money, is the sheer cramped nature of it – tents, shelters and improvised humpies as far as the eye can see. Some of what we see is either incomprehensible – I find it impossible to 'read' the structure on the right – or hard to deconstruct. Cooking pots? Bowls to

pick up rations? Water containers? Clearly these people are far more crowded together than is reasonable. They are there only because they have to be.

Now look at the left and right borders. Just enough stops inside the frame, and just enough continues outside it, to show us that this is a small corner of an enormous camp. The composition is not too neat and tidy, but neither is it too sprawling.

## Medium and message

Then there's the medium: grainy black & white, probably shot with one of Salgado's trademark Leicas. Our reaction to grainy B&W is almost certainly culturally conditioned, but what of it? Was Salgado guilty of pressing emotional buttons, or was he using the medium with which he was most comfortable? Of course, grainy mono can be a cliché: think of the kind of

street photography where the photographer clearly hopes the medium will override the fact that there is no message. But there is a message here, and a powerful one.

Only after all this do we come down to the content. The mother and child constitute the central focus, immediately engaging us personally – Roland Barthes' punctum. But if we consider the picture as a whole, which Barthes calls the studium, we become more and more aware of the other characters: the man in front of the tent on the left; the woman in the centre carrying something on her head; the woman on the right, who seems to be looking on curiously; the boy in front of her, apparently with a stethoscope around his neck. Just about everything and everyone becomes the punctum, and the distinction between punctum and studium is pretty much destroyed.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at [www.rogerandfrances.eu](http://www.rogerandfrances.eu)). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Giles Clement





## The latest Canon products available at Park Cameras!

### Canon EOS 77D - Creativity at your fingertips

Explore new subjects and new ways of shooting. State-of-the-art AF puts critical sharpness exactly where you want it to be, whether you're using the camera's optical viewfinder or its high-resolution touchscreen. Continuous shooting at up to 6 fps lets you capture the most fleeting expressions.



#### A POWERFUL PERFORMANCE

A next-generation APS-C sensor produces photos packed with amazing detail, even in bright highlights and dark shadows. The world's quickest Live View autofocus system\* delivers pin-sharp results, even when shooting fast-moving subjects.



#### TAKE CHARGE OF YOUR PHOTOGRAPHY

When you pick up the EOS 77D, features like its rear control wheel and Vari-angle touchscreen give you more control and creative freedom. A top plate LCD screen shows camera settings at a glance.



#### BE CREATIVE WITH MOVIES TOO

Shoot superb Full HD movies, with dynamic reproduction of motion at 60 fps and cinematic shallow focus effects. Dual Pixel CMOS AF keeps your subjects sharp as you change position, and built-in 5-axis digital stabilisation ensures footage remains steady.



Now in stock!

24.2  
MEGA  
PIXELS

6 FPS

3.0"

Wi-Fi / NFC

1080p

Body only  
**£829.00**

+18-55 IS STM  
**£919.00**

+18-135 IS USM  
**£1,199.00**

Purchase the EOS 77D with selected Canon lenses & receive up to £570 reward from Canon! Offer ends 31.05.2017. See web for details. T&Cs apply.

Canon

PRO  
PARTNER

\*Among interchangeable-lens digital cameras with APS-C sized sensors with phase-difference detection AF on the image plane as of 14th February 2017, based on Canon research.

### Canon EOS 800D

The EOS 800D makes it simple to capture photos and movies you'll be proud of



12 months IFCA available!\*



Body only  
**£779.00**

+ 18-55mm  
**£869.00**

See website  
for accessories

NOW IN  
STOCK!

\*Minimum deposit of 10% required. 12 months, 0% finance. Learn more at [www.parkcameras.com/finance](http://www.parkcameras.com/finance)

### Canon EOS M6

The speed and quality of a DSLR, in a compact body you'll want to take everywhere



Available in Black or Silver designs



FREE  
FACE  
JACKET\*

Body only  
**£729.00**

+ 15-45mm  
**£839.00**

+ 18-150mm  
**£1,079.00**

LIMITED NUMBER  
NOW IN STOCK!

\*Purchase the EOS M6 between 07.04.17 & 03.05.17 and receive a FREE Canon EH30-CJ face jacket (available in Black or Brown)

### Canon PowerShot SX730 HS

NEW!

This easy, connected travel zoom camera puts a huge 40x zoom lens in your pocket



Available in Black or Silver designs



NEW & COMING SOON! See website to learn more.

### Canon EF-S 35mm f/2.8 Macro IS STM

NEW!

Photograph small subjects and reveal intricate detail like never before. Lighting can be controlled to give the look you want using a Macro Lite built-in to the end of the lens.



NEW & COMING SOON! See website to learn more.

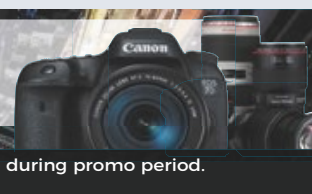
Enter our free competition for the chance to **WIN** a trip to Antarctica with Andy Rouse and Natural World Safaris!

See [www.parkcameras.com/antarctica](http://www.parkcameras.com/antarctica)  
Competition runs 27.01.17 - 30.04.17



Receive a reward of up to £590 when purchasing selected lenses with selected Canon DSLRs!

T&Cs apply. Products can be purchased separately at any time during promo period. Offer ends 31.05.2017. See [www.parkcameras.com](http://www.parkcameras.com) for details.





# SIGMA



## MOUNT CONVERTER MC-11

# A new dimension for your full-frame mirrorless camera system is here.

With this new mount converter, Sony E-mount camera body owners gain access to a greatly enhanced range of interchangeable lenses. The MC-11 converter is available for either SIGMA SA mount lenses or SIGMA EF mount lenses. By allowing photographers to prioritise the lenses they prefer and use them with various camera bodies, SIGMA is changing the way the world looks at camera systems.

Owners of SIGMA SA mount and SIGMA EF mount lenses can get even more value from their lens assets, as the MC-11 makes them compatible with Sony E-mount cameras. For a list of compatible lenses, please visit [www.sigma-global.com](http://www.sigma-global.com).

